



NEW ACQUISITIONS
FEBRUARY

QUARITCH



New Acquisitions

Bernard Quaritch Ltd | February 2026

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Cover and left: item 27



Panel-Stamped Passion

1. **ARISTOTLE.** Αριστοτελους τεχνης ρητορικης βιβλια γ. Aristotelis artis rhetoricae libri tres; ab Antonio Riccobono Latine conversi. Eiusdem rhetoricae paraphrasis, interiecta rerum explicatione, et collata Riccoboni multis in locis conversione cum Maioragii, Sigonii, Victorii et Mureti conversionibus, separatim est edita [- Paraphrasis in rhetoricam Aristotelis ...]. *Frankfurt, Claude de Marne and Johann Aubry, heirs of Andreas Wechel, 1588.*

Two parts in one vol., 8vo, pp. 1: [iv], 288, 2: 354, [2]; pt 1 pp. 275-286 misbound at end of part 2; pt 1 with Greek and Latin text in parallel columns, woodcut Wechel device to titles, woodcut head- and tailpieces, woodcut initials; some staining to part 2 pp. 280-1, some foxing and occasional light marginal dampstaining, but a good copy; bound in contemporary white calf, boards blind-tooled to a panel design with a central block incorporating the instruments of the Passion formed into the letters 'IHS' and the Holy Wounds, edges stained red; some wear and staining; ink ownership inscriptions to title, one name excised, another obscured in ink, some notes to endpapers including the name 'Georgius Plattenberg' in a seventeenth-century hand. **£950**

A dual-language edition of Aristotle's *Rhetoric* edited, translated, and with a paraphrase by the Italian humanist Antonio Riccoboni, in a striking contemporary binding in white calf depicting the Arma Christi and Holy Wounds.

ΑΡΙΣΤΟΤΕΛΟΥΣ

ΤΕΧΝΗΣ ΡΗΤΟΡΙΚΗΣ

βιβλία γ.

ARISTOTELIS ARTIS

RHETORICÆ LIBRI

TRES;

AB

ANTONIO RICCOBONO

Latine conuersi.

EIVSDEM RHETORICÆ PA-
raphrasis, interiecta rerum explicatione, & collata
Riccoboni multis in locis conuersione cum Maioragij,
Sigonii, Victorij & Mureti conuersionibus, se-
paratim est edita.

*Alumna hui
dedit Ad G.
Ad G.*



*Summi Pontificis
electus: qua de
106.*

FRANCOFVRDI
Apud heredes Andreae Wecheli, Claudium Mar-
nium & Ioannem Aubrium,

ANNO MDLXXXVIII.
Cum privilegio S. Cesareae Maiestatis.

'Aristotle claims that rhetoric is not a mere "producer of persuasion" (Plato's disparaging phrase) but worthy to be classed as an art or skill (*techne*)' (*Oxford Companion to Classical Literature*). The *Rhetoric* "is the first aesthetic evaluation of prose style. With its wealth of apt and enlightening examples it is one of Aristotle's most engaging works, and the most influential of all treatises on the subject' (*ibid.*).

Having studied under Paolo Manuzio, Marc-Antoine Muret, and Carlo Sigonio, Antonio Riccoboni (1541–1599) became professor of rhetoric at the university of Padua after his predecessor had been struck dumb during his inaugural public lecture. Riccoboni's editions of Aristotle's *Rhetoric* (first 1579) and *Poetics* both proved popular and influential.

Binding:

The central panelstamp to the covers of the binding features an encircled Christogram 'IHS' formed from some of the Instruments of the Passion: the 'I' being a pillar; the 'H' incorporating a ladder, cross, lance, and sponge; and the 'S' being composed of cords. Above appears the face of Christ with the crown of thorns, and the corners are occupied by roundels enclosing two pierced hands and two pierced feet. We have been unable to find a match on the Einbanddatenbank.

Adams A-1946; USTC 611178; VD16 A-3347.



Franciscan Flowers

SANCTI
BERNARDI
PRAELECTIONES MYSTICAE

IN
FALLACES MUNDI LEGES
DE AMPLO VIRTUTUM VITIORUMQUE
REGNO,
IN APTIOREM LEGENDI FORMAM REDACTAE

A
P. RICHARDO BOECK,
ORDIN. FF. MIN. STRICT. OBSERU.
RECOLLECT. PASSAUII IN S. ANNA
SS. THEOL. LECTORE ORDINARIO.

THESES,
EX VNIUERSA THEOLOGIA
AD FINEM ADJECTAS,
SUSCEPIT DEFENDENDAS
MULTUM REUERENDUS, RELIGIOSISSIMUS,
AC DOCTISSIMUS DOMINUS

BENEDICTUS HAUCH,
ORD. S. P. BERNARDI, IN ANTIQUISSIMO
ET CELEBERRIMO MONASTERIO AD CELLAS
PRINCIPUM PROFESSUS,

PRÆSIDE, LIBELLI SCRIBTORE.
AN. Æ. V. M DCC LXVI. MENS. AUG. DIE XXV.
HORIS CONSUETIS.

PATTAUIAE,
MANGOLDIANO, I. E. AULICO E PRELO.
SUPERIORUM PERMISSU, ET APPROBATIONE.



2. **BERNARD OF CLAIRVAUX; Richard BOECK, editor.** Sancti Bernardi praelectiones mysticae in fallaces mundi leges de amplo virtutum vitiorumque regno, in aptiorem legendi formam redactae ... Theses ex universa theologia ad finem adjectas, suscepit defendendas ... Benedictus Hauch ... praeside, libelli scribto[re] [sic] ... MDCCLXVI mens. Aug. die XXV ... *Passau, Mangoldiano, [1766].*

Slim 4to, pp. [24], 78, XII; woodcut initials, woodcut head- and tailpieces; a few light marks, some curling to corners, but overall a very good copy; stab-stitched and cut flush in contemporary German decorative paper wrappers, edges sprinkled blue; spine largely perished, sides a little worn, stitching slightly loose; blue ink stamp at foot of title 'Franziskaner-Kloster Dettelbach' with old shelflabel to spine. £275

Rare Passau-printed edition of selections from the writings of the great Cistercian monk and mystic Bernard of Clairvaux, compiled by the Franciscan Recollect friar Richard Boeck, in contemporary decorative wrappers.

The extracts gathered here – curiously intermingled by Boeck with quotes from classical poets including Horace, Juvenal, and Ovid – cover violence, theft, wantonness, trumpery, impiety, inebriation, spite, bragging, babbling, and muttering, among other themes. The final section consists of one hundred theological theses defended by the Cistercian student Benedict Hauch under the watchful eye of Boeck, on topics ranging from the Scriptures and Church councils to heresies and the sacraments.

The attractive wrappers are composed of two patterned papers, including an unusual two-block design depicting a flowering shrub in an ornate pot, printed in blue and red, alongside chevron and floral motifs (not traced in Haemmerle or Kopylov).

Provenance:
Formerly in the possession of the Franciscans of Dettelbach in Bavaria.

No copies traced outside Germany. Not found in VD18.

In a Contemporary Lectern Binding

4. [BIBLE.] [The Holy Bible.] [Oxford, Peter Parker and Thomas Guy at the Theatre, 1685.]

Folio in 6s, ff. [706] (of 708), with an engraved title to the New Testament by Michael Burghers; without the engraved general title and final 2 ff. (Ccccc8–Ddddd1); woodcut initials throughout, two woodcut tailpieces, a1 torn at edges with some loss (partly repaired), repair to foot of b1, tear to most of Zzzzz4 with some loss, Ccccc4.5 loose and somewhat worn, a few further tears with minor loss, occasional light stains and soiling; a good copy in contemporary blind-panelled calf, secondary spine-covering of reversed calf fixed with brass strips and studs, large brass bosses and cornerpieces decorated with roses, similar brass catchplates and remnants of clasps; a little dry and scuffed, slightly worn at extremities; a handful of pencil annotations. **£950**

Rare 1685 Oxford edition of the King James Bible in a contemporary lectern binding.

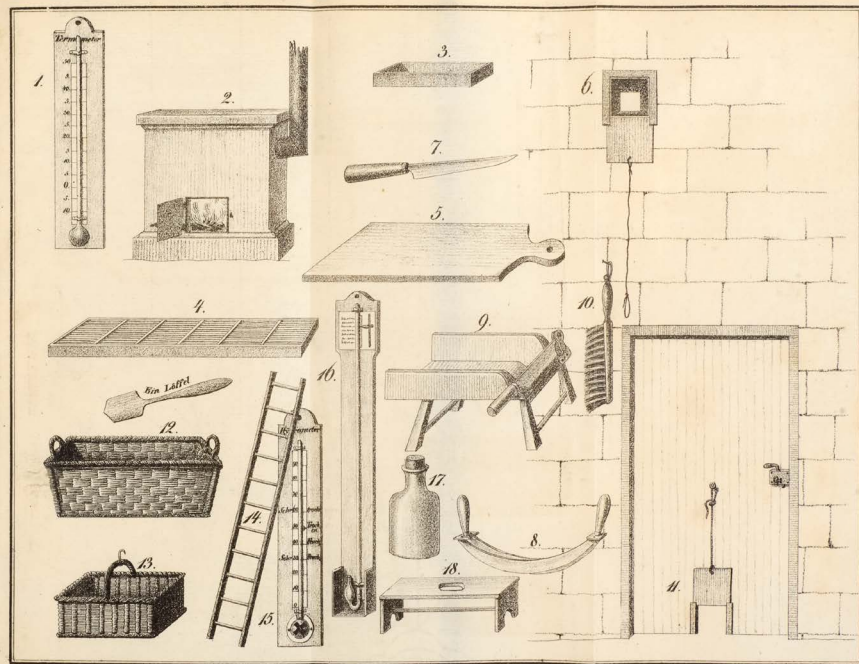
Metal furniture such as the bosses and cornerpieces found here were commonplace on late medieval English bindings, a protective measure at a time when books were typically stored horizontally. Such bindings were unusual by the middle of the sixteenth century, surviving only on Bibles and service books still stored thus in churches and expected to withstand generations of regular use.

Though lacking the general title and the two final leaves, our copy preserves the New Testament title finely engraved by Michael Burghers (1647/8–1727), *calcographus academicus* to the University of Oxford.

ESTC R43058 (listing copies at six institutions in the UK, and four in North America); Herbert 797; Wing B 2341.



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 in zweien.
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 in.
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 forstungem.
 in I. haben ergeben.
 ens.
 em.
 ungefahr.
 stecher.
 I. schaffinnigste.
 Unterird.
 Ansetzung.



Serious Sericulture

5. **BOLZANI, A. M.** Wegweiser zum Seidenbau für Nord-Deutschland, und insbesondere für Preußen. *Berlin, Vereinsbuchhandlung, 1831.*

8vo, pp. xvi, 317, [1], with engraved frontispiece and folding lithographic plate; very small paperflaw to frontispiece, slight flecking as usual, but a very good copy; bound in contemporary black pastepaper boards, gilt orange paper lettering-piece to spine, edges stained red; some minor rubbing at extremities; contemporary ink stamp of the Bibliothek der Königlichen Regierung zu Merseburg to title verso. **£275**

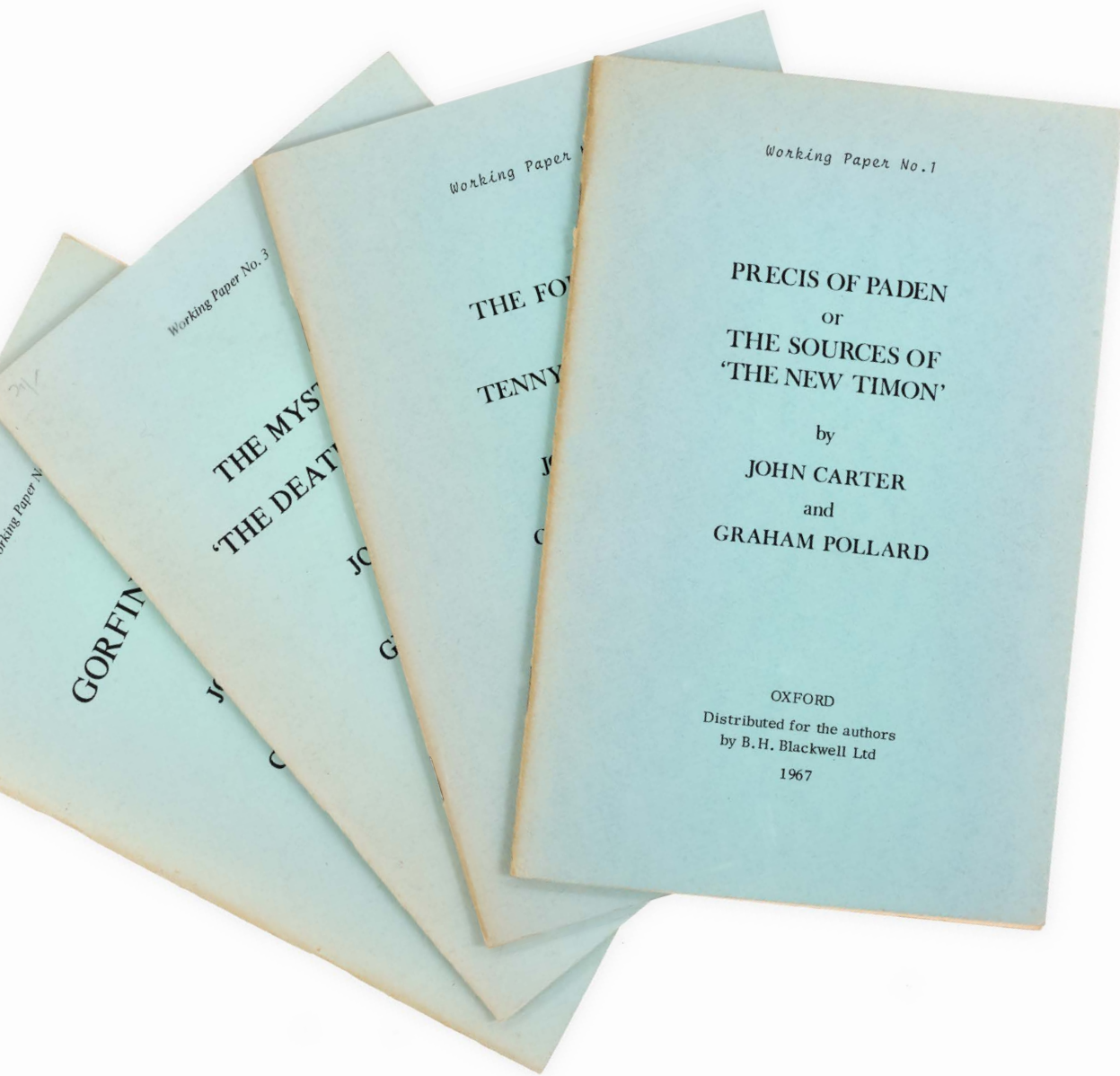
First edition of this treatise on all aspects of silk-cultivation, with a folding lithographic plate of sericultural instruments.

Originally from Como, Bolzani was occupied primarily as a picture- and print-dealer in Berlin but also operated a successful enterprise in silkworm cultivation. He was keen to win state funding for Prussian sericulture, corresponding with officials and dedicating the present work to the Crown Prince, the future Friedrich Wilhelm IV; it was perhaps as part of this effort that the present copy arrived in the library of the Royal administration at Merseburg, in the Prussian Province of Saxony.

OCLC records no copies in North America; Library Hub finds a single copy in the UK (BL).



und inderf
 Nord =
 cartegweife
 1.
 Schaken bei reihen ihrer chens in
 bei Omotfildis in Profien und
 Eubentfildis - Ste



Working on Wise

6. CARTER, John, and Graham POLLARD. Working Paper No. 1 [- No. 4]. *Precis of Paden, or the Sources of 'The New Timon' [- The Forgeries of Tennyson's Plays; - The Mystery of 'The Death of Balder'; - Gorfin's Stock]. Oxford, B. H. Blackwell for the authors, 1967 [- 1967; - 1969; - 1970].*

Four vols, 8vo; illustrations printed in-text; stapled as issued in printed blue wrappers; a few slight marks, but a very good set; ink ownership inscription to title of no. 4, two newspaper cuttings loosely inserted. **£185**

First editions of Carter and Pollard's four Working Papers, published while continuing to research Wise's forgeries and in preparation for a revised edition of *An Enquiry into the Nature of certain nineteenth-century Pamphlets* (1934).

The first two papers address forgeries of Tennyson; the third a false imprint whose origins had eluded *An Enquiry* but which is here demonstrated not to be the work of Wise; and the fourth examines in detail the stock of Wise's associate Herbert Gorfin, responsible for retailing many of the forgeries.

Death of an Emperor

7. [CHARLES VII.] 'Trauer- und Todten-Gerüste, worauf erblasset ruhet, der allerdurchlauchtigst großmächtigst und unüberwindlichste Römische Kayser Carolus der VII. zu allen Zeiten Mehrer des Reichs &c. &c. welcher nach Göttlichem Rath-Schluß im 48. Jahr Dero Alters diese Zeitlichkeit verlassen, und nach kurtzer Kranckheit den 20. Januarii Abends zwischen 9. und 10. Uhr, seine Seele in die Hände seines Erlösers großmüthigst übergeben. Anno 1745.' Augspurg, Johann Andreas Steißlinger, [1745].

Broadside (c. 389 × 301 mm), with large copper-engraving at head (170 × 271 mm), 'Augspurg zu finden bey I. A. Steislinger, Jünger') and letterpress text in two columns below, typographic ornaments; creased where folded, slight darkening from an old guard verso, but generally well preserved. £275

An attractive broadside mourning the death of Charles VII, Holy Roman Emperor and Elector of Bavaria, with a large engraving showing his body lying in repose.

Charles VII (1697–1745) reigned as Elector of Bavaria from 1726 until his death and as King of Bohemia between 1741 and 1743; elected Holy Roman Emperor in 1742, he was the first and only Wittelsbach to bear the title since the fourteenth century. The lengthy poem mourns his death in exaggerated terms but is quiet on his achievements; in his short reign as Emperor he was twice driven out of Bavaria by Austrian armies, and he retook his capital Munich only with the assistance of Frederick II of Prussia, returning only three months before his death. He was, however, more successful as an artistic and architectural patron, completing Schloss Nymphenburg and making substantial additions to the Residenz. He is buried in the Theatinerkirche.

No copies traced outside Germany.



Trauer- und Todten-Gerüste,
worauf erblasset ruhet,
Der Allerdurchlauchtigst großmächtigst und unüberwindlichste
Römische Kayser CAROLUS der VII.
zu allen Zeiten Mehrer des Reichs 2c. 2c.

welcher nach Göttlichem Rath-Schluß im 48. Jahr Dero Alters diese Zeitlichkeit verlassen /
und nach kurzer Kranckheit den 20. Januarii Abends zwischen 9. und 10. Uhr, seine Seele in die Hände seines Erlösers Großmüthigst übergeben. Anno 1745.

Bestürztes Baverland! komm, und verhüle dich,
Ihr Länder! denen jetzt fast keine Sonne scheint,
Sehr euer heller Glanz und Schein verdunkelt sich;
Drum auf, ihr Völker auf! Kommt, weinet, klagt und weinet.
Wie wird das Deutsche Reich betrübet und erschreckt,
Da jetzt die Todten-Gruff des Reiches Sonne decket?
Der Held, der große CARL, der Teutschlands Thron besitz,
Umflohet durch seinen Tod viel tausend Angehörter,
Der Ehen, der jetzt nicht mehr am teutschen Himmel blüht,
Wegsetzt, und verlöscht die Strahlen reichen Lichter.
Das Wunder der Natur, das Augenmerk der Erden,
Des Menschlichen Reiches Haupt muß Staub und Asche werden.
O unvorhoffte Noth! Ach allzufreuzer Schluß!
Der Todt, der ihn so bald die Helben-Glieder kündet,
Macht, daß das treue Volk anjehz seuffzen muß,
Weil alle unjere Lust und süße Hoffnung schwindet,
Das uns des Krieges Last erbärmlich quält und drückt,
Wied uns auch noch dazu der Kayser selbst entdrückt.
Ihr Helden-Zugenden kommt, tragt nun in die Gruff
Das theure Meisterschiff von euren werthen Händen;
Weint, weil die alle Bild der Todt von binnen rufft,
Weil der, so würdig ist, den Thron stets zu bestiegen,
Den Licht der Sonnen gleich das Ende muß erreichen.
Jedoch was klagen wir, da er jetzt mehr erhebt?
Loth gieng jauchzens voll aus Sodoms Sünden-Hütten,

Es freut sich Israhel, wenn es am Jordan steht,
Und das gelobte Land nach vieler Mühen tritt.
Ist gleich die reine Seel allhier schon untergangen,
So wird Sie doch den GOTT im fernen Glanze prangen.
Großmächtigster Monarch! unsterblich hoher Geist!
Bergönn, daß ich darf dein Grab mit Thränen wehen,
Da Dich des Todtes Hand vom Kayser-Throne reißt,
Und in dasselbe noch diese Worte esen.
Der zwar sehr wenig sehn, und doch viel in sich haben:
Hier liegt die Fremdblichkeit und Sanftmuth selbst begraben,
Denützes Baverland beneime deinen Held,
Die Thronen sind gerecht: Doch giebt dich auch zufrieden,
Dem Fürst und Vatter ist zwar jeso aus der Welt,
Doch ist derselbe nicht ganz und gar verchieden,
Weil seine Tugenden hier noch auf Erden schweben,
Und stets zu denen Drost, in seinem Pringen Leben.
Sein Prinz, sein theurer Prinz, der Erden Heyl und Fried,
Läßt deiner Hoffnungs-Strahl nicht ganz und gar verschwinden
Was durch den Vatter nicht ganz und gar verschwinden
Der wird nach, so viel Sturm-Dich widerum erquickten
Und Dir zu Deiner Ruh den güldnen Frieden schicken.
Der Himmel schließet Ihn in seinen Segen ein,
Sein Glücke breite sich bis zu den Sternen-Bühnen.
GOTT lasse seinem Schatz bey diesem Prinzen seyn,
Und solchen edlen Zweig in viele Aeste grünen
Damit sein treues Volk in lauter Lust und Freuden
Stets unter seinem Schatz und feiner Hut kan weiden.

Augspurg zu finden bey Johann Andreas Steißlinger / Kupferstecher.



Mr. Bill Younger

蔣彝

best wishes

from

Chiang Yee

February 1945

A Chinese Exile in Oxford

8. **CHIANG Yee.** *The Silent Traveller in Oxford* 牛津畫記. London, Methuen, 1944.

8vo, pp. [vii], [1 (blank)], 183, [1], with 10 ff. of colour plates, printed on both sides; illustrations throughout; a little browned at edges with the odd spot, but a good copy; bound in the publisher's grey cloth, front board lettered in red in Chinese, spine lettered in red in English; without the dustjacket, a little sunned at head and spine; presentation inscription 'Mr. Bill Younger | best wishes | from | Chiang Yee | February 1945 | 蔣彝' to front free endpaper. **£95**

First edition, a presentation copy inscribed by the author, of this charming account of wartime Oxford by an exiled Chinese writer and artist, illustrated throughout by the author with sketches and paintings in his distinctive style.

Born in Jiujiang in central China, Chiang Yee (1903–1977) left his war-torn country of birth in 1933 to study in London. Thereafter he earned a living teaching at the School of Oriental Studies (now SOAS) and exhibiting in London galleries, having learnt traditional Chinese painting from his father. War followed him into exile: bombed out of his flat during the Blitz, he moved to Oxford, where he stayed for the next fifteen years.

One early result of this sojourn was the present work, part of his *Silent Traveller* series of self-illustrated travel accounts. Twenty-nine prose vignettes (written with remarkable fluency for a man who had spoken no English on arriving in the country) capture life in the city, particularly in the University, with keen observation and gentle irony. Accompanying these are twenty plates of his ink wash and watercolour paintings of the city, in a distinctly Chinese style, many line drawings and caricatures, and reproductions of his Chinese calligraphic poems inspired by Oxford.

At Carfax and in the main streets round it they are lost in the crowd of war-time residents. There are several reasons why these traditional Oxford figures frequent this neighbourhood. Here are situated many colleges and the Bodleian Library: but the main attraction is the two big bookshops, Blackwell's and Parker's. I may be wrong, but I think Blackwell's is generally the first choice, and those who cannot get in go to Parker's. I have not made many friends in Oxford yet, but already I have often heard people

say: 'I will order it from Blackwell's', or 'I shall consult Blackwell'. It seems to me rather unfair that Blackwell's should always have priority. I cannot myself afford to spend much money on books, but I always feel inclined to give my custom, such as it is, to the smaller shops. Probably the manager of Blackwell's does not miss my orders, as I make only small purchases. I do, however, like to look round Blackwell's from time to time. Why should this shop attract so many visitors? It must be by good management and the attractive manner in which the books are displayed.



A CORNER OF BALLIOL

I shall always remember my first visit there, soon after I came to Oxford. It was about mid-term, in November 1940. Crossing Beaumont Street and passing the Martyrs' Memorial, I walked along the wall of Balliol College to Broad Street. An old professor in a long black gown with a small square-topped cap under his right arm was coming out of a doorway next to the entrance of the college. His eyes were fixed on his feet; but the approach of another white-bearded person in an ordinary suit with an umbrella in his hand caused him to lift his head. They exchanged remarks on the increasing coldness of the weather. I could still see a few yellow leaves lying on the pavement, fallen from the trees inside the gateway of Trinity College.

A notice 'Closed to Visitors' hanging at the entrance to



The Turkish Threat

9. CLEMENT VII. Tröstliche vermanung Bapst Clements des VII. an Römische Kaiserlich und Künigliche Maiesteten &c. zu ernstlicher Gegenwer und Widerstand dem Türckischen Einbruch und Überfal. Mit reihlichem Versprechen unnd Darthun treffentlichen Beistands Hilf und Zusatz. [Augsburg, Alexander Weissenhorn,] 1532.

4to, pp. [8]; marginal paperflaws to A4, else a very good, wide-margined copy; bound in modern boards; contemporary ink annotations to 4 pp. **£1500**

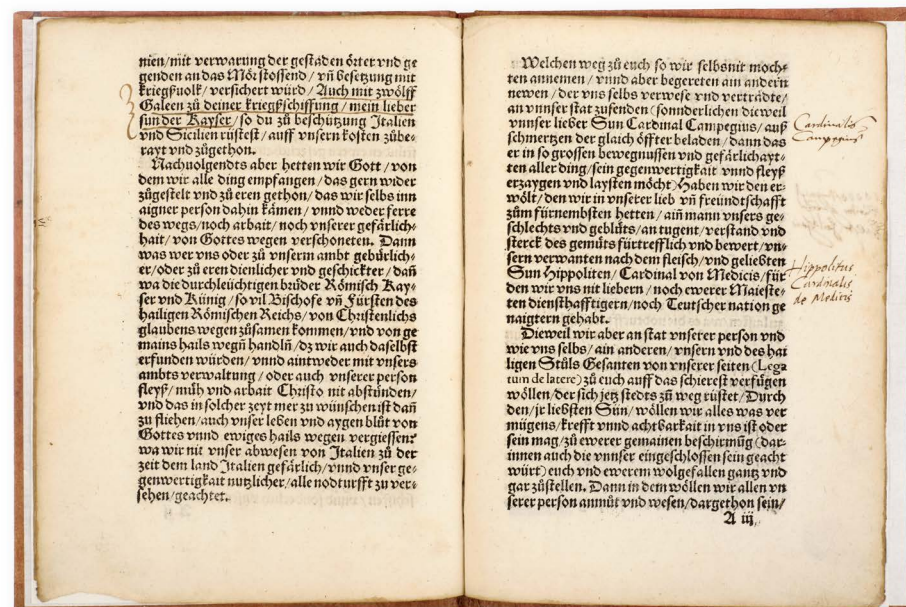
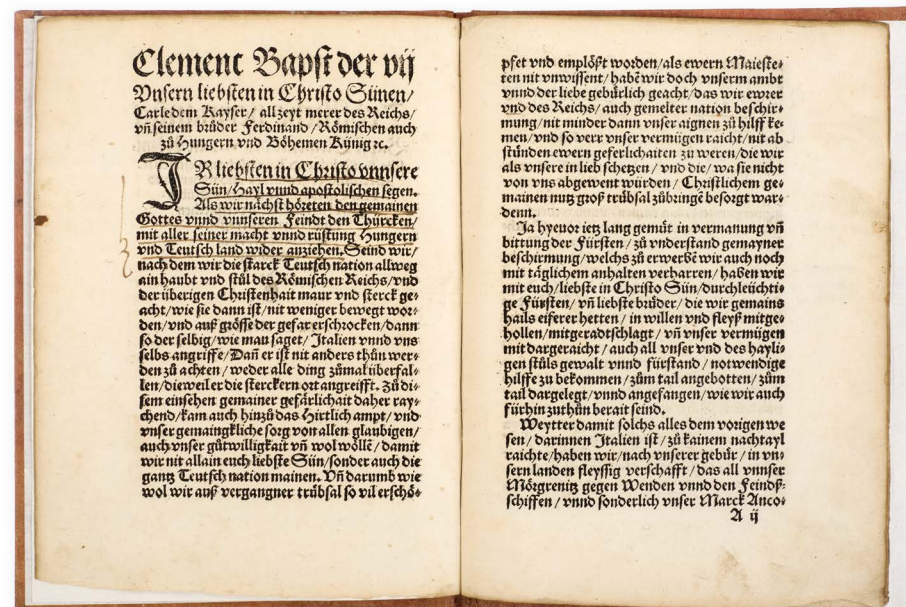
First and only edition of this German translation of a papal bull addressing the Turkish threat in Europe.

Addressed to the Holy Roman Emperor, Charles V, and his brother Ferdinand, Archduke of Austria and – since the Hungarian defeat at the hands of the Turks at Mohács in 1526 – King of Hungary, the bull announces the Pope’s intention to replace Cardinal Campeggio with Cardinal Ippolito de’ Medici as legate to the imperial court. The annotator of our copy draws particular attention to Clement VII’s announcement that Cardinal de’ Medici will be tasked with enlisting ten thousand Hungarian horsemen to face the Turkish threat.

Evidently of some popular interest amid the ongoing fear of a Turkish advance into Europe in the aftermath of the Siege of Vienna, two German translations were printed in the same year, the other under the title *Ein tröstliche Epistel bepstlicher Heiligkeit* (Leipzig, Michael Blum).

No copies traced outside continental Europe.

USTC 698821; VD16 K-353; Apponyi 1683; Göllner 480.



MONDI
CELESTI, TERRESTRI,
ET INFERNALI, DE GLI
ACADEMICI PELLEGRINI.
COMPOSTI DAL DONI:

MONDO PICCOLO, GRANDE, MISTO,
Risibile, Imaginato, de Pazzi, & Massimo,

INFERNO, DE GLI SCOLARI, DE MAL
maritati, delle Puttane, & Ruffiani, Soldati, & Capita
ni poltroni, Dottor cattivi, Legisti, Artisti, de gli
Usurai, de Poeti & Cōpositori ignoranti.

Loci Capucinarum viennae in urbe



IN VINEGIA, appresso Domenico Farri.
M D L X V I I.

Hells for Whores, Ruffians, Soldiers, and Ignorant Compositors

10. DONI, Anton Francesco. *Mondi celesti, terrestri, et infernali, de gli academici pellegrini ... mondo piccolo, grande, misto, risibile, imaginato, de pazzi, & massimo, inferno, de gli Scolari, de mal maritati, delle puttane, & ruffiani, soldati, & capitani poltroni, dottor cattivi, legisti, artisti, de gli usurai, de poeti & compositori ignoranti.* Venice, Domenico Farri, 1567.

8vo, pp. [xvii], 429, [3 (blank)]; woodcut Farri device to title, woodcut initials and headpieces, full-page woodcut portrait of Doni to a8^v; old repairs to upper margin of a6-7, else an excellent copy; bound in contemporary vellum, later manuscript lettering and paper shelf-labels to spine (somewhat rubbed), vestigial ties to fore-edge, yapp fore-edges, spine lined with manuscript waste vellum; a little dust-stained; 8-line ink presentation inscription signed 'Comes Joan. Lerchenfelde' to front free endpaper dated Padua, 1 April 1569, short purchase inscription on rear pastedown dated June 1567, seventeenth-century ink ownership inscription 'Loci Capucinarum viennae in urbe' to title-page, nineteenth-century lithographic bookplate (depicting the Cross with Armenian lettering) to front pastedown. **£850**

A handsome copy of the second edition of Doni's collected utopian dialogues, with the addition of a full-page woodcut portrait, first owned by a German nobleman studying in Padua.

Anton Francesco Doni (1513–1574) addressed his dialogues to the learned society he had founded, the Accademia dei Pellegrini. The first book, containing seven worlds, was published in 1552, and the second book with its seven hells followed in 1553; they were first printed together in 1562 by Giolito, and are here joined by a large portrait of the author. The sixth world, wise and mad, is presented in a dialogue between Pazzo (madman) and Savio (wise man); some of the themes of this section would be revisited by Aldous Huxley in his *Brave New World*.

The title lists some of the categories of people to whom the seven hells are directed: 'scholars, the badly married, whores, and ruffians, soldiers, and slothful captains, bad doctors, lawyers, artists, usurers, poets, and ignorant compositors'.

Doni was responsible for editing the first Italian translation of Thomas More's *Utopia* (Venice, 1548), entitled *Eutopia* ('A good place' rather than 'No place'); More's influence on *I Mondi* is evident, and Doni was similarly inspired by Antonio de Guevara's utopian *Relox de principes* (1529).

'Doni's novel illustrates that while astrological predictions can be reliable concerning natural phenomena, they are inadequate for anticipating human behavior. The novel criticizes the misuse of knowledge that manipulates moral and political values for personal gain, thereby opposing the Platonic ideal of the philosopher-king. Simultaneously, by highlighting the conventional nature of social ideals regarding what is considered normal and desirable, Doni underscores the improbability of accepting utopias' (Carvalho, p. 150).

Provenance:

1. Count Johann Lerchenfeld(e); there was a noble Bavarian family with this name, and according to the *Oberdeutsche Personendatenbank*, a Johann Lerchenfeld of Munich studied in Ingolstadt, Tübingen, and Heidelberg between 1552 and 1561. The inscription states that on 1 April this book was given to Lerchenfeld 'in eternal friendship' (*trans.*) by one 'Leonhardus'.

2. The Capuchin convent of Vienna, founded in 1622.

Library Hub finds only three copies in the UK (Bodley, CUL, Rylands).

EDIT16 CNCE 17713; USTC 827635. See Carvalho, *Robert Burton on the melancholic Plague* (2024)



NICOLAI BURGETII

CADOMÆI

EX REGIA LITTERATORUM

ACADEMIA

OPERA MISCELLANEA

AD ILLUSTRISSIMUM VIRUM

NICOLAUM

JOSEPH. FOUCAULT

REGI A SANCTIORIBUS CONSILII

AC PER INFERIOREM NEUSTRIAM

SUMMUM JURIS BELLI ET ÆRARIE

PRÆFECTUM



CADOMI,

Apud GULIELMUM RICHARDUM POISSON, Typographum.
in vico N. Domus.

Provincial Poetry and Prose

11. DU BOURGET DE CHAULIEU, Nicolas. Nicolai Burgetii Cadomæi ex regia litteratorum academia opera miscellanea ad illustrissimum virum Nicolaum Joseph Foucault ... *Caen, Guillaume Richard Poisson, [c. 1700].*

8vo, pp. [vi], 3-8, '7-198' (i.e. 9-200), [2 (blank)]; woodcut ornament to title, woodcut initials, woodcut head- and tailpieces; title leaf and A7 coming loose, a little worming to inner margins, a few light marks, otherwise a very good copy; bound in contemporary vellum, spine lettered in ink, spine lined with printed waste paper; two old booksellers' descriptions and bookplate of 'Petri Le Verdier' to front pastedown. **£375**

Rare Caen edition of the Latin and French poetry and prose of Nicolas du Bourget.

A native of Caen, du Bourget (1642–1721) joined the Oratorians and devoted his early career to teaching; coming into an inheritance, however, he married and moved to Rouen, where he lived for thirty years, gaining a reputation as a poet.

The collection opens with dedicatory pieces to Nicolas-Joseph Foucault (1643–1721), *Intendant de la généralité de Caen* and a noted bibliophile. A curious set of Latin verses in honour of the Virgin Mary follows, inspired by a range of sources, including classical authors, Erasmus, Pope Leo the Great, the Book of Judith, and historical writers, and including a composition on papyrus. Other poetic pieces include a Latin idyll on the metamorphosis of Phyllis' eyes into stars, verses in praise of Neustria (the western part of the Frankish Kingdom), epitaphs and epigrams, and prayers on salvation. Du Bourget's prose includes essays in praise of patience, on God's patience towards sinners, and on the progress, perfection, and decadence of Latin poetry.

The printer–publisher Guillaume Richard Poisson (1668–1719) trained under his father Jean, studied humanities and philosophy at the university of Caen, and worked for his mother before setting up on his own in 1694.

No copies traced in the UK, and only one in the US (Yale).

Hebrew Printing at Padua

M. ANTONII
FERRACCII

PRÆFECTI STUDIORUM

In Seminario Patavino

DISSERTATIONES CRITICÆ

In Linguam Hebraicam.

Ad Eminentissimum Principem

HIERONYMUM

CASANATAM

Cardinalem Amplissimum.



PATAVII, M. DC. XCI.

Typis Seminarii.

SUPERIORUM PERMISSU.

12. FERRAZZI, Marc'Antonio. *Dissertationes criticae in linguam hebraicam ... Padua, 'Typis Seminarii', 1691.*

8vo, pp. [xvi], 160; text in Latin, interspersed with Hebrew, Arabic, Syriac, and Aramaic; woodcut ornament to title, woodcut initials, head-, and tailpieces; very slight marginal dampstaining to first and final leaves, nonetheless a very good copy; bound in contemporary Dutch vellum over boards, sewn on three vellum thongs laced in, edges speckled red and green; somewhat dust-stained, short crack at head of front joint; contemporary manuscript correction in ink to p. [xvii]. **£600**

Rare first edition of this philological treatise on the Hebrew language by the prefect of the episcopal seminary of Padua, who would be instrumental in shaping the seminary's newly reformed curriculum.

The Tipografia del Seminario di Padova had been established in 1684 under Cardinal Gregorio Barbarigo, Bishop of Padua, following an increased push to instruct trainee Paduan priests in Semitic languages. To avoid having to outsource the printing of books for their instruction, Barbarigo was gifted matrices in Hebrew and Arabic by Cosimo III, Grand Duke of Tuscany, Antonio Renato Borromeo, head of the Ambrosiana in Milan, and Cardinal Girolamo Casanate, Vatican Librarian from 1693 and the dedicatee of the present work. The expansion of printing was closely tied to Barbarigo's *ratio studiorum*, or study plan for the seminary, introduced a year before the publication of the present work, refined over the course of nineteen years, and reliant on the author's contributions: 'It is evident that Barbarigo did not work alone, nor did he rely solely on his own experience ... but he availed himself of the precious contribution of the prefect of studies M. A. Ferrazzi' (Seminario di Padova, *online, trans.*).

In a series of thirty *dissertationes*, Ferrazzi (or Ferracci, 1661–1748) here discusses the etymology of the word 'Hebrew', Aramaic and Syriac, the use of the double *schva*, the *schva* when used with a guttural \aleph , the paragogic \aleph , written renderings of the names of God, and explications of Jeremiah, Isaiah, Habakkuk, and Psalm 67:19.

OCLC finds only two copies outside continental Europe (BL, Glasgow); no copies traced in the US.

Of Pooches and Persian Poetry — a Publisher's Prototype?

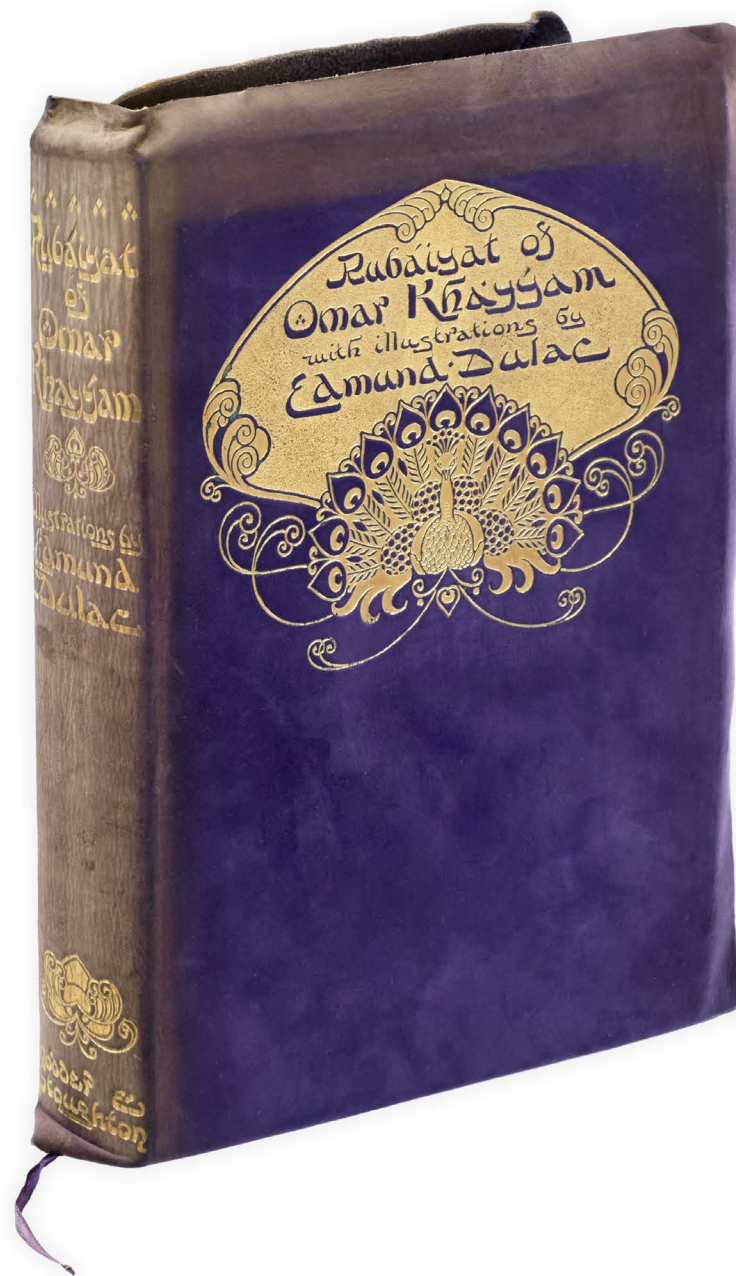
13. FITZGERALD, Edward, *translator*; Edmund DULAC, *illustrator*. *Rubáiyát of Omar Khayyám rendered into English verse*. [London], Hodder & Stoughton, [s.a.].

[bound with:]

[HODDER-WILLIAMS, John Ernest.] [My Dog Friends. By the Author of 'Where's Master?'. Pictures in Colour from Paintings by Maud Earl.] [London, Hodder & Stoughton, 1913.]

8vo, *Fitzgerald*: pp. [2 (title, blank)] only, with 12 colour plates, *Hodder-Williams*: pp. [ii], [v]–xix, [1], 326, [1], [1 (blank)], title cancelled; plates mounted on green card with facing tissue guards; in the publisher's limp purple chamois binding for the Fitzgerald, title blocked in gilt to cover with a peacock design, title gilt to spine, top edge gilt, peacock-feather printed patterned endpapers; sunned at spine and head of covers, edges a little rubbed, but generally very well preserved. £375

A curious publisher's dummy, with the title and plates of an apparently unrecorded edition of Edward Fitzgerald's *Rubáiyát of Omar Khayyám*, with twelve charming colour illustrations by Edmund Dulac and in the publisher's purple chamois binding, bound with the text of an anthology of quotations in praise of dogs.



Fitzgerald's celebrated translation, first published by Quaritch in 1859, was illustrated by Dulac in characteristically Orientalist style in the Hodder & Stoughton edition of 1909. Our copy appears to be part of a slightly later Hodder venture, unknown to Fitzgerald's bibliographers, comprising a distinctive gilt-blocked chamois binding (which we have not seen elsewhere) with peacock-themed endpapers, a proof title-page, and twelve of Dulac's plates. The text of the book, however, is supplied from the same publisher's *My Dog Friends*, a collection of quotations and verses by well-known writers, including Burns, Dickens, Shakespeare, and Wordsworth, who appear in chapters such as 'Dogs in General', 'Dogs in Particular', 'The Intelligence of Dogs', 'The Humorist among the Dogs', and 'The Loss of a Dog'. The anonymous editor was J. E. Hodder-Williams, a partner in the publishing firm.

Our copy seems, then, to have been assembled by Hodder & Stoughton as a mock-up in preparation for a new and seemingly unrealised edition of the Dulac-illustrated *Rubáiyát*, making use of the sheets of an available – and possibly even unsellable – publication in their stock.

Fitzgerald: not in Coumans; not in Potter.



Funke
SYMBOLAE
AD
INTERPRETATIONEM
S. CODICIS



H A F N I A E
APVD HEINECK ET FABER
1768

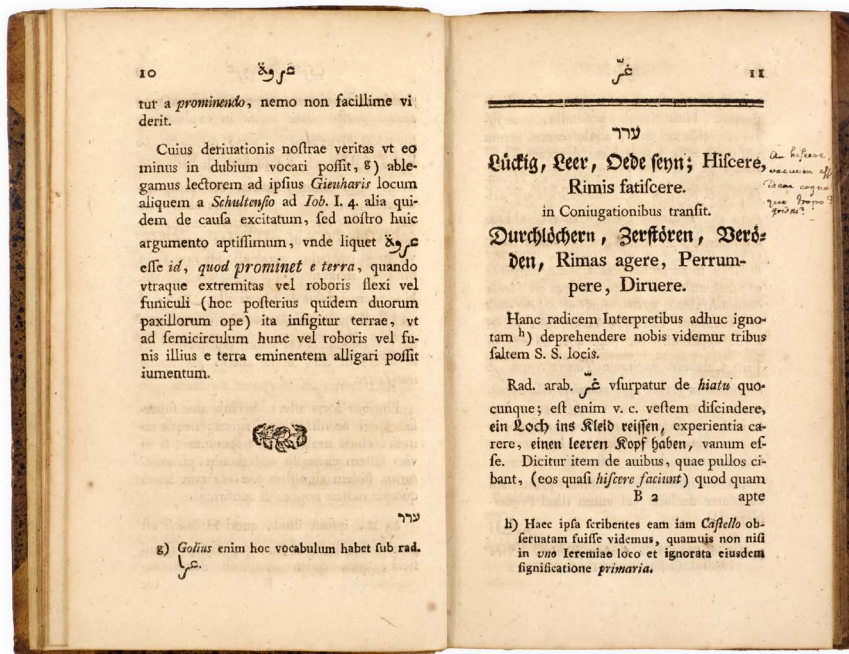
Funky Philology A Hebraist in Copenhagen

14. [FUNCKE, **Gottfried Benedikt.**] *Symbolae ad interpretationem S. Codicis. Copenhagen, Heineck and Faber, 1768 [-1769].*

Two parts in one vol., 8vo, pp. [viii], 112, [2 (index and errata)]; text in Latin interspersed with Hebrew, Arabic, Greek, and German, with part-title to Particula II, large woodcut ornaments to title and part-title, woodcut and typographic ornaments; scattered very light foxing, but a very good copy; bound in contemporary half sheep with speckled paper sides, gilt yellow paper lettering-piece to spine, edges speckled red and green; lightly rubbed, corners slightly bumped; early ink notes on the author to front pastedown, title, and 3 pp., bequest label of Frederik Plum dated 1834 to front pastedown (see below).

£500

Uncommon first edition of this work of Hebrew philology by the theologian and Orientalist Gottfried Benedikt Funcke, published in Copenhagen shortly before his return to Germany from Denmark.



tur a *prominendo*, nemo non facillime viderit.

Cuius derivationis nostrae veritas ut eo minus in dubium vocari possit, §) ablegamus lectorem ad ipsius *Gienharis* locum aliquem a *Schultensio* ad *Iob. I. 4.* alia quidem de causa excitatum, sed nostro huic argumento aptissimum, vnde liquet ערר esse id, quod *prominet e terra*, quando utraque extremitas vel roboris flexi vel funiculi (hoc posterius quidem duorum paxillorum ope) ita infigitur terrae, ut ad semicirculum hunc vel roboris vel funis illius e terra eminentem alligari possit iumentum.



ערר

§) *Goltius* enim hoc vocabulum habet sub *rad. ערר*.

Lüdig, Leer, Dede seyn; Hifcere
Rimis fatiscere.

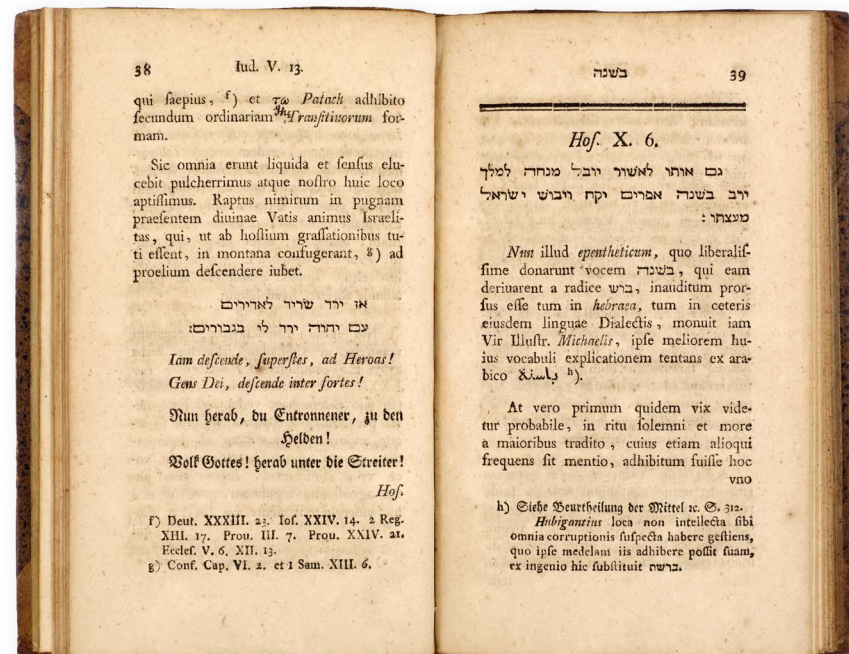
in Coniugationibus transit.

Durchlöchern, Zerföhren, Veröhren, Rimas agere, Perrumpere, Diruere.

Hanc radicem Interpretibus adhuc ignotam ^{h)} deprehendere nobis videtur tribus saltem S. S. locis.

Rad. arab. عرر vsurpatur de *hiatus* quocunque; est enim v. c. vestem discindere, ein Loch ins Kleid reißen, experientia carere, einen leeren Kopf haben, vanum esse. Dicitur item de aubus, quae pullos cibant, (eos quasi *hifcere faciunt*) quod quam apte

h) Haec ipsa scribentes eam iam *Castello* observatam fuisse videmus, quamvis non nisi in uno *Ieremias* loco et ignorata eiusdem significatione *primaria*.



qui saepius, §) et פלח *Palach* adhibito secundum ordinariam ^{h)} *Transitorum* formam.

Sic omnia erunt liquida et sensus elucebit pulcherrimus atque nostro huic loco aptissimus. Raptus nimirum in pugnam praesentem divinae Vatis animus Israelitas, qui, ut ab hostium grassationibus tuti essent, in montana confugerant, §) ad proelium descendere iubet.

או ירד שריר לאוייב
עם יהודה ירד לי בניבויב:

Iam descende, superpes, ad Hevoas!
Genus Dei, descende inter sortes!

Nun herab, du Entrommener, zu den Helden!

Volk Gottes! herab unter die Streiter!

Hof.

f) Deut. XXXIII. 23. Iof. XXIV. 14. 2 Reg. XIII. 17. Prou. III. 7. Prou. XXIV. 21. Ezecl. V. 6. XII. 13.

g) Conf. Cap. VI. 2. et 1 Sam. XIII. 6.

Hof. X. 6.

גם אחרי לאשור ויבד מנחה למלך
ירב בשנה אפרים וקח חיבוי ישראל
מעצורי:

Nam illud *epentheticum*, quo liberalissime donarunt vocem בשנה, qui eam derivarent a radice ברש, inauditum profus esse tum in *hebraea*, tum in ceteris eiusdem linguae Dialectis, monuit iam Vir Illustr. *Michaelis*, ipse meliorem huius vocabuli explicationem tentans ex arabico (بشنة).

At vero primum quidem vix videtur probabile, in ritu solemni et more a maioribus tradito, cuius etiam aliqui frequens sit mentio, adhibitum fuisse hoc vno

h) Siehe Beurtheilung der Mittel in S. 312. *Hibgantium* loca non intellecta sibi omnia corruptionis suspecta habere gestiens, quo ipse medelant iis adhibere possit suam, ex ingenio hic substituit ברש.

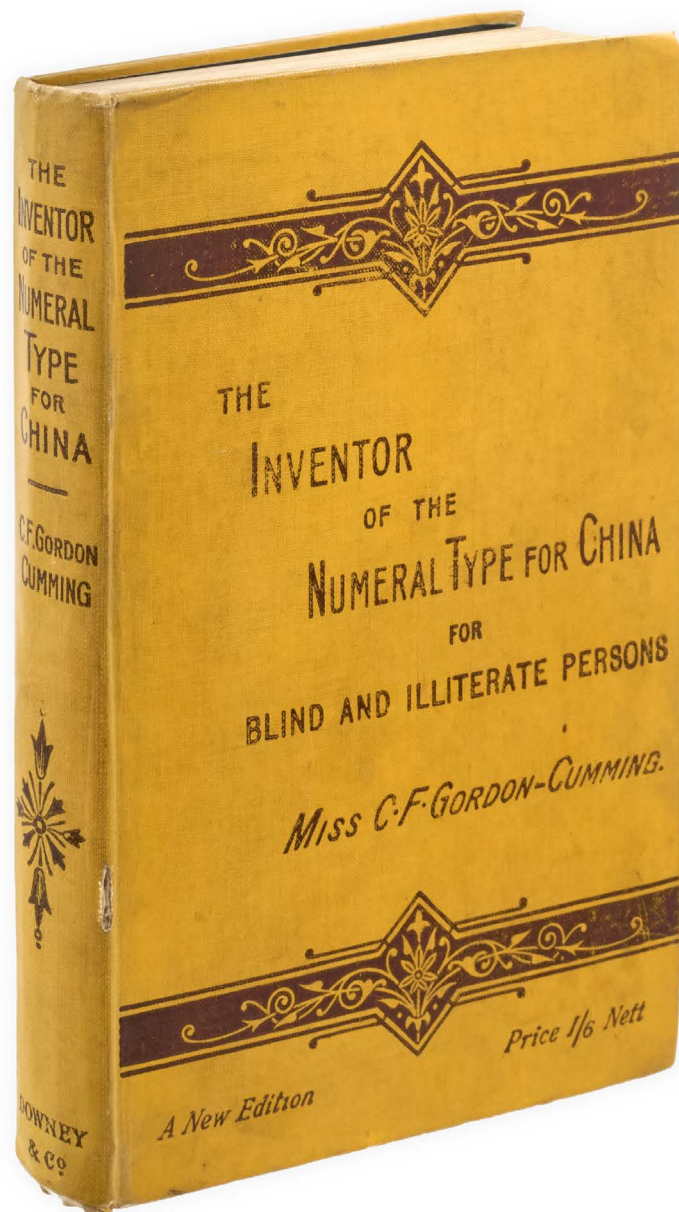
Funcke (or Funk, 1734–1814) studied theology at Leipzig and briefly pursued jurisprudence before resuming his study of theology in 1756 in Copenhagen under Johann Andreas Cramer, whom he had encountered in Germany when Cramer was court preacher at Quedlinburg. In Copenhagen, where he also made the acquaintance of Klopstock and several other prominent figures, he diligently studied theology and Oriental languages. In 1769, he was appointed subrector of the cathedral school in Magdeburg ... Under his leadership, the school experienced unprecedented growth, producing a large number of theologians and educators. Funk's pedagogical skill, gentleness, extensive knowledge, tireless activity, and the fatherly, self-sacrificing care he showed his pupils earned the Magdeburg Cathedral Gymnasium widespread renown during his forty-five years of teaching' (*Deutsche Biographie, trans.*).

Most of the chapters begin with a Hebrew word and explore its *shorashim*, or word roots, providing Latin and German translations, parallels with Arabic, and Biblical examples of its use.

Provenance:

Frederik Plum (1760–1834), Bishop of Funen in Odense, author of the Greek literary anthology *Valgte Stykker af den Græske Anthologie*.

We find five copies outside continental Europe, two in the US (Chicago, Yale) and three in the UK (BL, Bodley, Durham).



Presentation Copy, Augmented

15. GORDON-CUMMING, Constance F. The Inventor of the Numeral-Type for China, by the Use of which illiterate Chinese both blind and sighted can very quickly be taught to read and write fluently ... A new Edition. *London, Simpkin, Marshall, Hamilton, Kent & Co., [1899].*

[bound with:]

The fourteenth annual Report of the Mission to the Chinese Blind for the Year 1900. *Glasgow, A. Bryson & Co., 1901.*

[and:]

The twenty-seventh [- ninth] annual Report of the Hill Murray Mission to the Blind and Illiterate Sighted. In North China. Year 1913 [- 1915]. *Glasgow, A. Bryson & Co., 1914 [- 1916].*

Five works in one vol., Gordon-Cumming: 8vo, pp. xii, 189, [1 (colophon)], [1 (ads)], with a halftone frontispiece and 3 halftone plates, illustrations and diagrams throughout, *Fourteenth*: 12mo, pp. 27, [1] (of [5]), *Twenty-seventh*: 12mo, pp. 22, [2], with a halftone plate and a pink notice to subscribers tipped in, *Twenty-eighth*: 12mo, pp. [4] only, *Twenty-ninth*: 12mo, pp. [4] only; *Fourteenth* wanting final 2 ff., *Twenty-eighth* and *Twenty-ninth* wanting all but conjugate first and final leaves; imprint of *Gordon-Cumming* printed on strip and pasted over original (London, Downey & Co., 1899), printed notice pasted at head of p. vii; occasional light foxing, else a very good copy; bound in the original yellow cloth, boards and spine lettered and decorated in brown, black endpapers; extremities a little worn, cloth lightly dust-stained; ink presentation inscription 'Mrs Halliburton. With kind regards | from C. J. Gordon Cumming. | Oct 26th | 1916' to head of title, note 'All out of print 1916' in the same hand at head of ads, later bookplate of Robin Myers with acquisition note (dated September 1979) to front pastedown. **£175**

Second edition, expanded from the first of the previous year, of this account of the Scottish missionary William Hill Murray and his invention of a Braille-based system for the blind and illiterate in China; a presentation copy, inscribed by Constance Gordon-Cumming and bound with four rare reports of the Mission to the Chinese Blind.

MEMORIE

DELLA RIVOLUZIONE FRANCESE

TANTO POLITICA CHE ECCLESIASTICA

*E della gran parte, che vi
hanno avuto*

I GIANSENISTI

Aggiuntevi alcune notizie interessanti
sul numero e qualità

DEI PRETI COSTITUZIONALI

OPERA
DEL SIGNOR ABATE
D. FRANCESCO GUSTA

IN ASSISI MDCCXCIII.

Per Ottavio Sgariglia. Con Permesso.

Jesuits vs Jansenists

16. GUSTÁ, Francisco. Memorie della rivoluzione francese tanto politica che ecclesiastica e della gran parte, che vi hanno avuto i giansenisti: aggiuntevi alcune notizie interessanti sul numero e qualità dei preti costituzionali. Assisi, Ottavio Sgariglia, 1793.

8vo, pp. [4], '264' [recte 234], [2 (blank)], with errata slip tipped-in; a very good copy, uncut, in contemporary pink printed patterned wrappers. **£550**

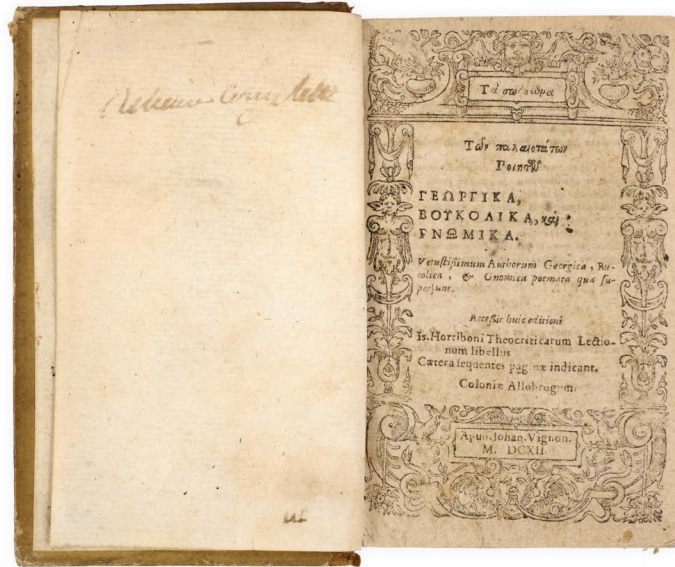
Apparent first edition, very rare, of Gustá's first and full articulation of his attack on the Jansenists as responsible for the horrors of the French Revolution.

The Catalan Jesuit Gustá (1744–1816) characterizes the Jansenists as the most effective allies of the *philosophes* and Encyclopedists in the deistic and atheistic conspiracy, and as the most pernicious agents in bringing about the horrors of the French Revolution. He deploys Burke's and Spedalieri's points on the nexus between Jansenists and *philosophes* to muster a comprehensive and radical discussion of the influence of Jansenism and 'philosophy' combined on the French Revolution. In the juxtaposition between the Port-Royal and the modern Jansenist generations, it is the second, with its ambiguous alliance with deism and atheism, that Gustá marks as the more challenging for the future of Rome and faith itself.

Gustá continued his passionate apologetic work through publications in 1794 and 1795, all written and published in Italian and similarly rare.

Very rare outside Italy: OCLC finds one copy in Spain (BNE), one in Germany (LMU), one in the US (Dayton), and none in the UK.

Cf. Palau 111282, suggesting an earlier edition (Ferrara, heirs of Giuseppe Rinaldi, 1792) which we have not been able to trace.



Bijou Bucolics

17. [HESIOD, THEOCRITUS, MOSCHUS, *et al.*]; Isaac CASAUBON, *commentator*. Τα σωζόμενα τῶν παλαιωτάτων ποιητῶν γεωργικά, βουκολικά, καὶ γνωμικά. Vetustissimum authorum Georgica, Bucolica, & Gnomica poemata quae supersunt. Accessit huic editione Is. Hortiboni Theocriticarum lectionum libellus, caetera sequentes paginae indicant. *Cologne [i.e. Geneva], Jean Vignon, 1612.*

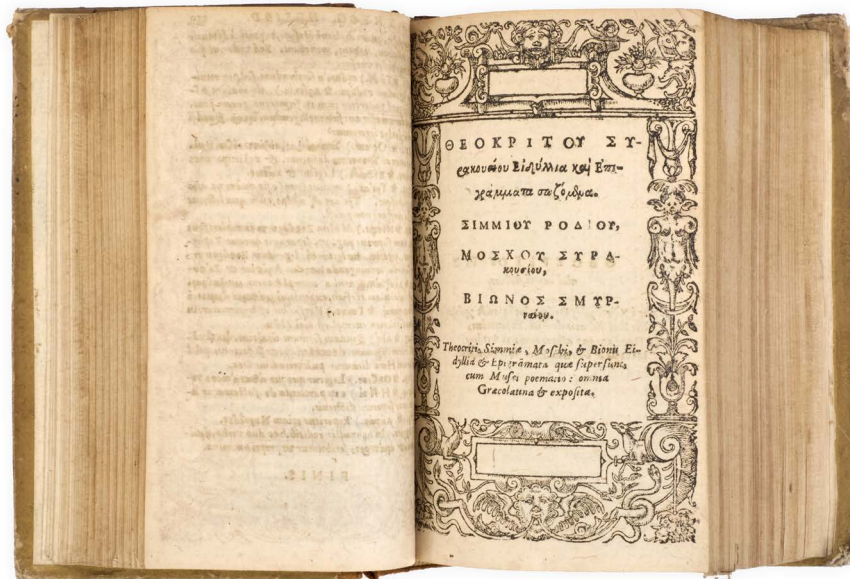
Three parts in one vol., 16mo, pp. 1: [xxxii], 159, [1 (blank)], 2: [8], 357, [3 (blank)], [2], [363]-410, [12], 3: 267, [5]; part 3 bound between pp. 360 and 361 of pt 2; text printed in parallel Latin and Greek on facing pages, each title within an elaborate woodcut border, woodcut initials, woodcut and typographic headpieces, woodcut manicules; title-page and last few leaves lightly foxed, cut somewhat close, printing flaw on Z2; bound in late eighteenth-century sheep-backed drab boards, spine gilt-ruled in compartments with gilt green morocco lettering-piece; a little rubbed, cracks to front joint. **£450**

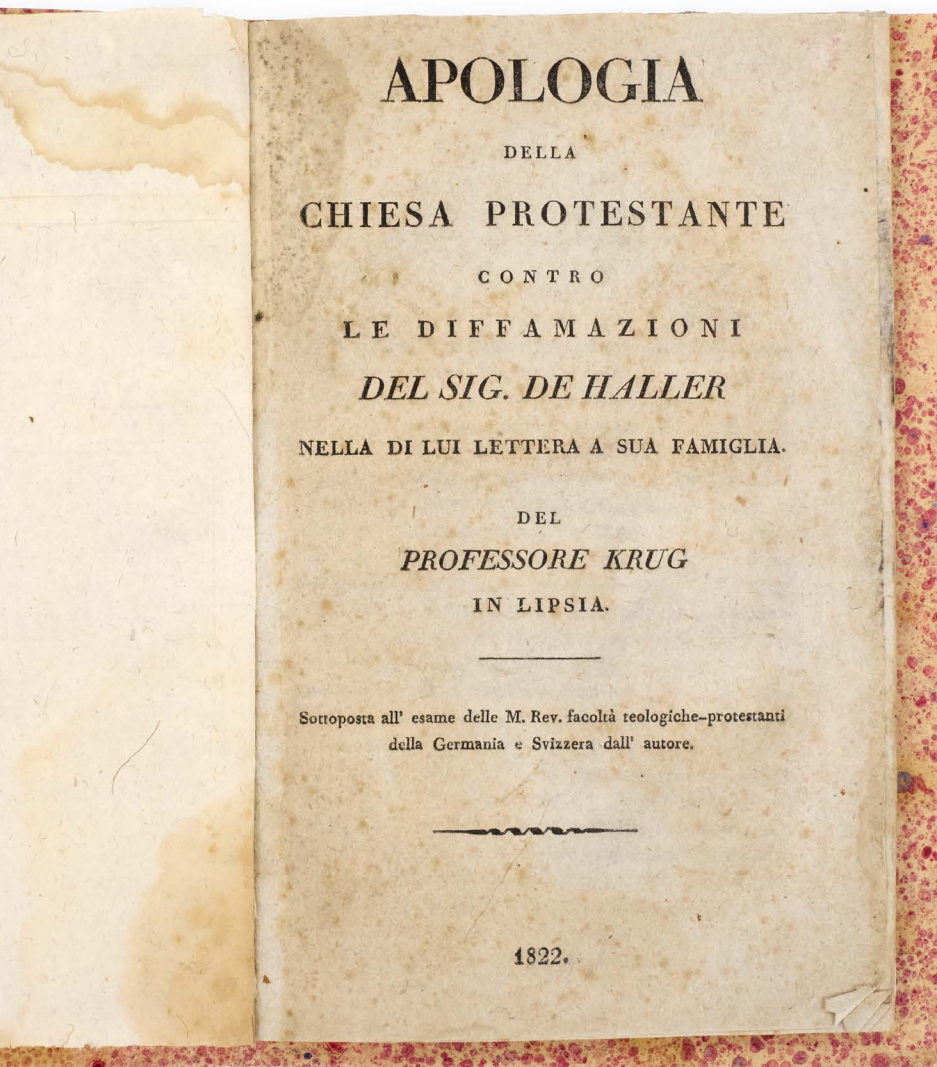
A small-format edition of the Greek bucolic poets, combining the best texts and translations of the protestant scholars Henri Estienne, Philipp Melancthon, Élie Vinet, Isaac Casaubon, and others.

This collection of pastoral, gnomic, and comic poetry was originally printed by Jean Crespin in 1569-1570, similarly in small format with a parallel Latin translation (Gilmont, *Bibliographie de Jean Crespin* 69/5). The notes on Theocritus by Isaac Casaubon (here called Hortibonus) were written for the 1584 Eustache Vignon edition. The text for many of the poems ultimately derives from Henri Estienne's substantial *Poetae graeci principes heroici carminis* (1566); indeed, Casaubon dedicates his text to Estienne, who was also his father-in-law.

Giving the imprint as Cologne ('Coloniae Allobrogum'), a French town on the opposite shore of Lake Geneva, was a popular ruse among Genevan booksellers to enable books' sale within France and to circumvent problems for Catholic readers. The commentators and editors, however, were all unmistakably Protestant scholars.

We find only three copies in the US (Columbia, Case Western, Illinois) and four in the UK (Bodley, Aberdeen, Salisbury, and Nostell Priory). USTC 6703636.





Attacking a Catholic Convert

18. KRUG, [Wilhelm Traugott]. Apologia della chiesa protestante contro le diffamazioni del Sig. de Haller nella di lui lettera a sua famiglia. [S.l., s.n.,] 1822.

8vo, pp. 38, [2 (blank)]; dampstaining at inner margin, variable foxing; pamphlet-stitched in modern marbled wrappers. £275

First edition, extremely rare, of this scathing condemnation of Professor Karl Ludwig von Haller's letter to his family, published the previous year, relating his decision to convert to Catholicism, written by Kant's successor at Königsberg.

Krug (1770–1842) taught at Wittenberg before succeeding Kant (whose ideas he greatly admired) as chair of philosophy at Königsberg, and from 1809 to his death was a philosophy professor at Leipzig; he was also the husband of Kleist's *ex-fiancée*. Haller's *Lettre ... à sa famille, pour lui déclarer son retour à l'église catholique*, written in the aftermath of his 1819 conversations with the Bishop of Lausanne, sparked immediate controversy and lost him his positions in the Swiss Grand Council and the Privy Council of the Bernese Republic.

Here, Krug describes Haller's letter as both uninteresting and irrelevant to the wider world (arguing that the matter should be between Haller and God), critiquing the letter for attacking the Protestant church and dissecting various passages from Haller's letter, suggesting that he takes issue with Haller as an individual rather than with the Catholic Church as a whole. The title-page claims that the work was submitted to the examination of the 'Protestant theological faculties of Germany and Switzerland by the author' (*trans.*).

OCLC finds a single copy, at the Kantonsbibliothek Graubünden in Switzerland, to which we add another, at the Kulturarchiv Oberengadin. Not on Library Hub; not in KVK; not in OPAC SBN.

Celebrating the Birth of the Last Male Habsburg

19. **MARCHESE, Annibale.** Poema per la nascita del serenissimo Leopoldo arciduca d'Austria principe delle Asturie dedicato alla augustissima Elisabetta imperadrice [*sic*] regnante, e regina delle Spagne. *Naples, Felice Mosca, 1716.*

8vo, pp. [8], 142, [2 (blank)], with 6 copper-engraved plates; woodcut and typographic head- and tailpieces; quire C browned, some light foxing to first few leaves and last two quires, nonetheless a very good copy; bound in contemporary mottled sheep, borders roll-tooled in gilt, spine gilt in compartments and lettered directly in gilt, edges gilt; a little rubbed and scuffed, headcap chipped, a few small wormholes to spine; nineteenth-century shelflabels to spine and to front pastedown. **£650**

Rare first edition of this verse encomium to the newborn Leopold, Archduke of Austria, the last direct male descendant of the Habsburg house, who would live only seven months.



The Neapolitan poet Annibale Marchese (1686–1753) is best known for his *Tragedie cristiane* of 1729. His lengthy verse praise of the Habsburgs, in three *canti* of eighty-three, ninety-three, and ninety-four stanzas, was evidently composed and published in a hurry: the dedication is dated less than a month after Leopold's birth, and the author includes at the end a stanza accidentally omitted from the body of the text due to the printer's haste, as well as a repeated apology for any errors readers might encounter. Leopold would die in November 1716 after a period of illness; his father, Holy Roman Emperor Charles VI, died without a male heir in 1740, leading to the War of the Austrian Succession and the election of Charles VII as the first non-Habsburg Emperor in three hundred years.

The striking engravings are the work of Neapolitan engravers Andrea and Giuseppe Magliar; alongside portraits of the parents Charles VI and Elisabeth Christine of Brunswick-Wolfenbüttel, engraved plates accompanying each *canto* show battle scenes below and Leopold and his parents above, also including fiddling merfolk, putti with garlands, and Christ depicted with a triangular halo.

OCLC and Library Hub find three copies in the US (Getty, Harvard, Illinois) and only one in the UK (CUL).





Pocket *Paroissien*

20. [MISSAL.] Nouveau paroissien romain, contenant l'offices des dimanches et des principales fêtes. Édition refondue, augmentée de l'exercice du chemin de la Croix. Traduction nouvelle. Approuvé. Lyons, H. Curnier, 1869.

16mo in 8s, pp. 816, with wood-engraved frontispiece; several wood-engraved illustrations printed in-text; evenly toned throughout, a few scattered stains, but a very good copy; bound in contemporary moulded red morocco, decorative brass clasps to fore-edge, edges gilt and gauffered and decorated in red and black with a central floral cartouche, marbled endpapers; very slightly rubbed.

£275

A pocket *Paroissien* in a charming binding with richly decorated edges.

The *Paroissien*, printed to help parishioners follow services, contains the text of the Mass in Latin with parallel translations into French; to this edition is added an illustrated *Stations of the Cross*. The unusual edge-decoration combines gilding, gauffering, and colouring to depict three roses in two colours, while the clasps show the Holy Nails arranged to form a cross.

Poetic Pleasures

21. NOMEXY, Nicolas de. *Parnassus poeticus ... nunc primum in Germania ab infinitis pene mendis repurgatus. Pars posterior.* Rome, *Guglielmo Facciotti, for Vincenzo Castellano, 1603.*

Vol. II only (of II), 16mo, pp. [xiv], [2 (blank)], 582; without final blank 0004; title printed in red and black with woodcut Castellano device, woodcut initials and tailpieces; very light staining to first quire, scattered light foxing, blank leaf f8 tipped in obscuring a few letters along left hand edge of AA1^r, cut somewhat close, but a good copy; bound in contemporary Roman dark brown morocco, elaborately gilt with a central armorial block within a double oval of double gilt fillets, with a knight's helm and leafy sprays between the two ovals, spine in compartments filled with an angular interlaced gilt stamp, edges gilt, stubs from two pairs of ties; very slightly rubbed with a few minute wormholes, neat restorations to spine and extremities, endpapers sympathetically renewed.

£650

A bestselling compilation of Latin verse, an early dictionary of quotations, in a charming contemporary Roman binding by the Soresini workshop.

Nicolas de Nomexy (c. 1566–c. 1631), from *Charmes*, compiled this thematic *Parnassus poeticus* from classical and neo-Latin poets, including some of his own verses, arranged alphabetically; this second volume contains entries from *Laborare* to *Uxor*. The source of each line is provided in the printed marginalia, indicating the wide variety of poetic genres and styles included in the volume.



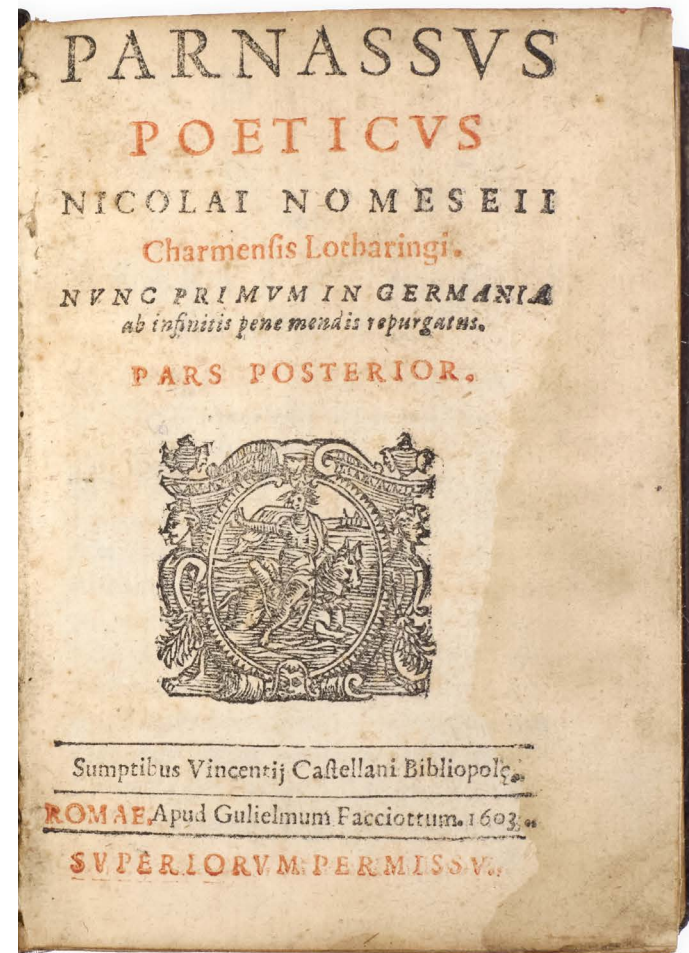
First published in Rome in 1595–1596 by Facciotti, de Nomexy's work soon became a bestseller, with around forty printings in France, Germany, and Italy in the first half of the seventeenth century. Later editions were often revised and expanded, and it was adopted as a textbook by Jesuit schools to aid the study of Latin poetry (de Nomexy had a Jesuit education himself, in Rome); a second compilation was subsequently issued with extracts from religious writings. This is the second Roman edition, although it incorporates corrections from the intervening Cologne editions of 1601 and 1602 by Bernhard Walter, as indicated by the title.

Facciotti printed this edition for at least two other Roman booksellers. This volume retains the preface by Pietro Antonio Lanza, for whom Facciotti had printed the 1595–1596 edition.

The binding has a typically Roman design, with an oval armorial surrounded by swirls, leafy swags, and drapery, flanked by two cornucopias. It can be attributed to the leading Roman bindery of the time, the Soresini workshop, which produced bindings with similar decoration for Pope Paul V.

No copies traced outside continental Europe.

USTC 4032427 (both volumes); see Cullière, 'Le *Parnassus poeticus* de Nicolas de Nomexy: histoire d'un best-seller au XVII^e siècle' in *Bulletin du Bibliophile* (1985), pp. 417–430, no. 5 in his list of seventeenth-century editions.



P. Ouidii
METAMORPHOSIS
 SEV FABVLÆ POETICÆ
 EARVMQVE INTERPRETATIO
 ETHICA, PHYSICA, ET HISTORICA,
 GEORGII SABINI, poetæ nostri
 faculiferè Principis.

Opus omnibus poetices studiosis necessarium.
Accessit etiam ex NATALIS COMITIS Mytho-
logiis de fabularum utilitate, varietate, partibus
& scriptoribus; deq; apologorum, fabularum, an-
norumq; differentiis, tractatio.
 Cum Indice verborum & rerum præcipuarum in
 Ouidio & Sabino comprehensarum.
 VLTIMA EDITIO.



FRANCOFVRTI,
 Apud Nicolaum Hoffmannum,
 M. DC. VIII.

*Th[is] is the
 one
 I had
 in 1934*

Moral Metamorphoses

22. OVID; Georg SABINUS, editor. *Metamorphoses seu fabulae poeticae earumque interpretatio ethica, physica, et historica, Georgii Sabini ... Accessit etiam ex Natalis Comitiss Mythologiis de fabularum utilitate, varietate, partibus & scriptoribus; deque apologorum, fabularum, annorumque differentia, tractatio ... Frankfurt, Nikolaus Hoffmann, 1608.*

16mo in 8s, pp. [xxxii], 550, [2 (blank)]; woodcut device to title, woodcut initials, typographic head- and tailpieces; evenly toned, a few small stains, slight damage to inner margin)(1, small losses to lower margin of Ee6-8, a few leaves cut slightly short at tail before binding (affecting signature on Mm2), but a good copy; bound in contemporary vellum over boards, yapp fore-edges, spine later lettered in ink, vestigial ties to fore-edge, edges speckled red; a little dust-stained, pastedowns torn along turn-ins; ink ownership inscription 'Th[-] van Doorne' to title-page dated Ghent, 1934. **£325**

A pocket edition of Ovid's *Metamorphoses* with extensive moral and allegorical interpretations by the neo-Latin poet Georg Sabinus.

Sabinus (1508–1560) originally published his commentary on the *Metamorphoses* as a stand-alone text in 1555; subsequently it was combined with Ovid's verse to create a pocket-sized commentated and practical edition, with headings to break up the text, a comprehensive index, and printed marginalia. This is one of numerous editions produced from 1589 onwards; more recent interest in Sabinus' interpretations has resulted in a 2019 edition published by De Gruyter.

We find only one copy in North America (Illinois) and only one in the UK (Eton).

VD17 23:754013L; not in USTC.

182 SABIN. IN METAMOR.

SAB. IN FAB. XI.

Triptolemus fertur primus apud Eleusina
 instruisse rationem frumenti, id quia fuit
 Sicilia allatum, adeo à Cerere illi missum fingi-
 tur. Ex Eleusina deinde ad finitimas gentes li-
 tio frumenti propagata est.

Scythia Triptolemo cur sit ingrata.
 Scythia autem regio sterilis est, & frugi-
 bus minime idonea: ea de causa erga Tripto-
 lemmum agriculturæ inuentorem exitiis pe-
 hibetur omnium ingratiissima.

Erasmus Roterdamius vocat Triptolemos
 doctrinæ, theologos qui spargunt noua dogma-
 ta. Sed hi omnino sunt digni, quibus ea refera-
 tur gratia, quam Scythicus ille Lynceus ce-
 rat relaturus Triptolemo, Celci,
 & Menalitzæ filio.

P. OVIDII



LIBER VI.



P. OVIDII NA-
 SONIS META-
 MORPHOSEON.

LIBER VI.

FABVLA I.

De certamine Palladis & Arachnes.

Præbuerat dicta Trionia talibus aere,
 Carminaq; Apollidem instans, probauerat traxer
 Tum secum, Laudare parum est laudemur et ipsa
 Quæntia nec ferri sine pœna nostra sinamus.
 Mensaq; actuum factu intendit Arachnes.
 Quam sibi lanifica non cedere laudibus arsi
 Audierat. non illa loco, neq; origine gentis
 Clara, sed arte fuit, pater hinc Celsipponius Idmon,
 Phœaco bibulus tingebat murice lanæ.
 Ouidiat mater, sed et hinc de plebe, siq;
 æque vira fuerat, Lydas tamen illa per verbes
 Quæstus stulto nomen memorabile: quamuis
 Oris domo parua parua habitabat Hypæpi.
 Huius ut aspicere opus admirabile: sepe
 Deseruit sus Nymphæ vinctæ Thymis.

Arachnes ge-
 nos & patriæ.
 * Lydas
 vel potius
 Lycides.

M +



Princely Portraits

23. [PASSE, Crispijn van de, the Elder, *et al.*, engravers.] Eicones illust[rium] Ger[maniae] principum S. R. Imp: VII elector[um]. Addita brevi descriptiunculâ, qua eorundem institutio, origo, officia et dignitates exprimuntur. *Utrecht, Crispijn van de Passe the Elder, 1619.*

4to, ff. [9] (*see below*); engraved throughout, title in Hollstein's state II ('1615' altered to '1619'); neat repairs to title (with minor loss), a little browned, worming (mostly marginal, a couple of small wormtracks to plate of title), dampstains to outer margins; bound in modern vellum-backed boards with marbled sides, paper label to front board; a little rubbed, corners chipped; plates numbered in ink in an early hand. **£1850**

An extremely rare set of finely engraved portraits of the Prince-Electors of the Holy Roman Empire, produced at the outbreak of the Thirty Years' War by the Van de Passe family.



Engraved by Crispijn van de Passe (1564–1637) and his sons, who were among the leading print artists of the seventeenth century, the present set depicts the Emperor Ferdinand II and the six other electors of the Empire: John Sigismund, Margrave of Brandenburg; Johann Schweikhard von Cronberg, Archbishop of Mainz; Lothar von Metternich, Archbishop of Trier; Ferdinand of Bavaria, Archbishop of Cologne; Frederick V, Elector Palatine (and later briefly Frederick I of Bohemia); and John George I, Elector of Saxony. To these are added an engraved title bearing the imperial double-headed eagle (*Reichsadler*) and a plate depicting the insignia of the Kingdom of Bohemia.

There is some irony to the group portrayed, given the date: Frederick had just accepted the crown of Bohemia, rescinded from the Habsburg Ferdinand II by Bohemia's Protestant nobility – sparking what would become the Thirty Years' War. Most of the rulers seen here would be drawn into the conflict and pitted against each other over the coming decades.



Although Franken and Hollstein list fourteen plates, it is unlikely that any set was issued with this number: the title-page appears in two states, dated 1615 and 1619, and the work appears to have been published beyond this date with varying plates reflecting the changing electors. Our set, with the 1619 title, replaces the Emperor Matthias (died 20 March 1619) and his wife Anna with Ferdinand II (elected 28 August), while John Sigismund of Brandenburg (died 23 December) has not yet been replaced with the plate of his successor, George William, nor does Elizabeth Stuart appear as Queen of Bohemia, to which she acceded on 4 November.

Not in OCLC; not in KVK; not in Library Hub. We find only two copies, both in Germany (Herzog August Bibliothek, Herzog Anton Ulrich-Museum), with eight and twelve plates respectively.

Franken, pp. 62-4; Hollstein XVI, 140-3 ad, 146 (or 150) ad, 147 ad, 149 ad, 151-2 ad.



An Encyclopedic Achievement

24. POLLUX, Julius. Ονομαστικον εν βιβλίοις δεκα ... Onomasticum Graece & Latine. Post egregiam illam Wolfgangi Seberi editionem denuo immane quantum emendatum, suppletum, & illustratum ... *Amsterdam, Wetstein, 1706.*

Two vols, folio, pp. I: [iv], 683, [1 (blank)], II: [2], 687-1388, [16 (index)], 178, [10 (addenda)], with engraved frontispiece and engraved title to vol. I; text printed in Greek and Latin in parallel columns, title printed in red and black with woodcut of a crown, woodcut initials; bound in contemporary mottled calf, spines gilt in compartments with gilt red morocco lettering-pieces, edges stained red, marbled endpapers, green silk page-markers; very slightly rubbed, but an excellent set. **£300**

A crisp copy of Pollux's second-century encyclopedia of Greek, from the library of the Scottish mathematician James Stirling.

Pollux arranged the entries in his *Book of Words* thematically rather than alphabetically and, while the focus is on the vocabulary, his commentary and opinion on entries and their sources provides us with valuable information about the Greek world. It was first printed by Aldus Manutius in 1502, without any supporting material.

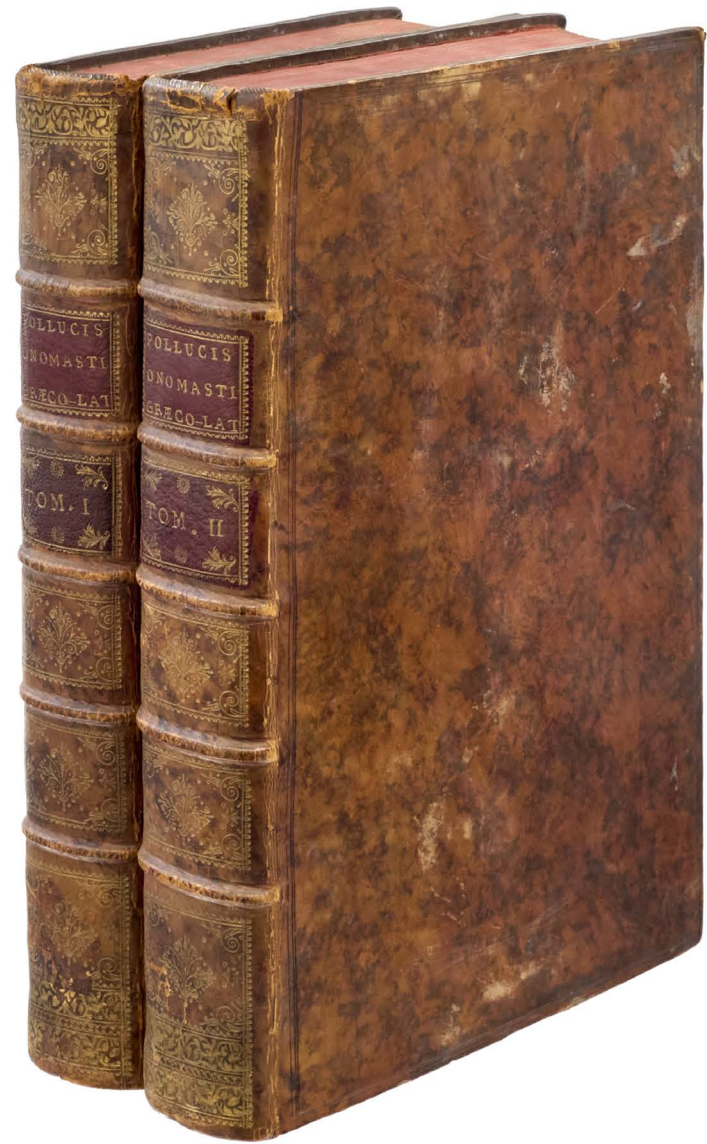
This substantial edition builds on various earlier editions and textual recensions, in particular Wolfgang Seber's edition of 1608, with contributions from Gottfried Jungermann (1577–1610) and Joachim Kühn (1647–1697), all drawn together by Johann Heinrich Lederlin of Strasbourg (1672–1737) and the young Tiberius Hemsterhuis (1685–1766), professor of philosophy and mathematics at Amsterdam; he would later become professor of Greek in Franeker and then Leiden. This was Hemsterhuis's first publication.

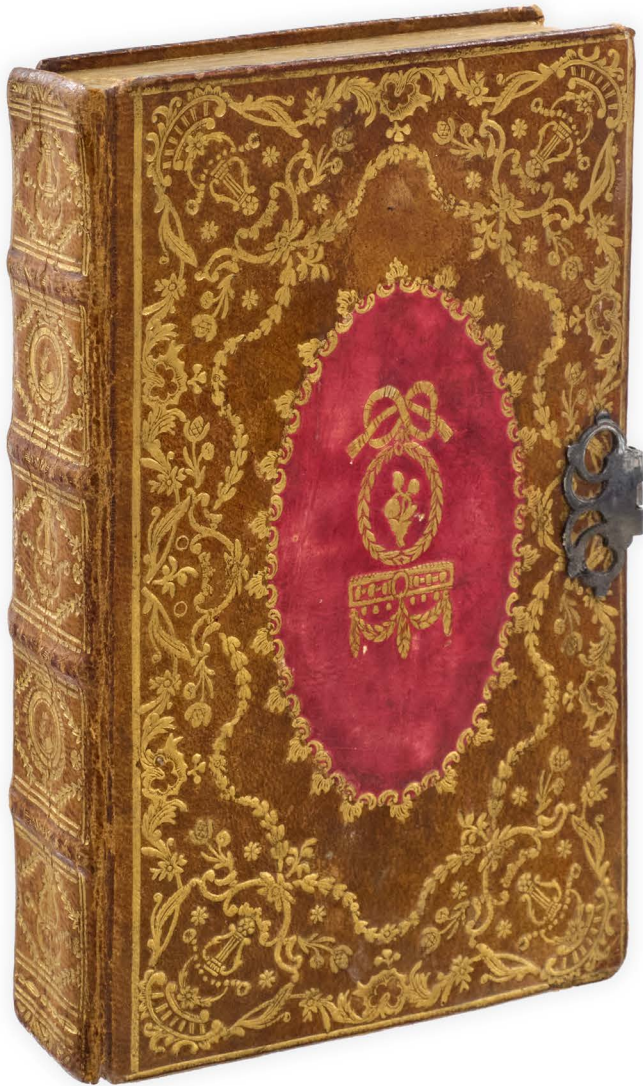
The text is here prefaced by a striking allegorical engraved title and an engraved frontispiece with the arms of Amsterdam and a large triumphal arch with the Stadhuis op de Dam behind.

Provenance:

From the library of James Stirling (1692–1770), recently dispersed, albeit with no marks of provenance. Nicknamed 'the Venetian' for his time spent in Italy between 1717 and '19, he is perhaps best known for his *Methodus differentialis* (1730) and for proving the correctness of Newton's classification of cubic plane curves. He is also the namesake of Stirling's approximation, Stirling numbers, and Stirling permutations. It was Newton who proposed Stirling for a fellowship of the Royal Society.

STCN 215165144.





Austrian Artistry

25. [PRAYERBOOK.] Tägliche Andachts-Übungen, zum Gebrauch Ihro kayserl. Majestät der Königin zu Hungarn und Böhheim. Neueste Auflage, mit anmuthigen Gebethern auf die vornehmste Festtäge des Jahrs, und dem Kern aller Gebether vermehret. *Steyr, Johann Ferdinand Holzmayr, 1773.*

8vo, pp. [2], 332, 4, with engraved frontispiece and 12 copper-engraved plates; title copper-engraved, woodcut and typographic headpiece vignette to p. 3; lightly foxed, but a very good copy; bound in contemporary brown sheep, richly gilt with large central onlaid pink calf panel to each board, spine richly gilt in compartments, metal clasp to fore-edge, edges gilt and end-gaufered, printed patterned endpapers; very slightly rubbed, corners minimally bumped. **£850**

An attractive and very rare edition of this popular prayerbook for Maria Theresa of Austria, printed at Steyr in Upper Austria, in a handsome contemporary binding.

The plates are varied, depicting various saints – St Joseph, St Barbara, St Mary Magdalen, and the Bohemian St John of Nepomuk – as well as Christ and the Virgin accompanied by verse in Latin and German, and devotional compositions showing the Sacrament, the Trinity, the Sacred Heart, and the Cross and Instruments of the Passion above burning souls in Hell. The frontispiece Crucifixion is curiously executed with a partially stipple-engraved Christ on an abstract pointillé background.

Not in VD18; not in OCLC. KVK finds a single copy (ÖNB, with 11 plates only); we trace another copy at auction, bound to a different design but with matching tools (Dominic Winter, 11 April 2018, lot 402), suggesting a strictly local production.

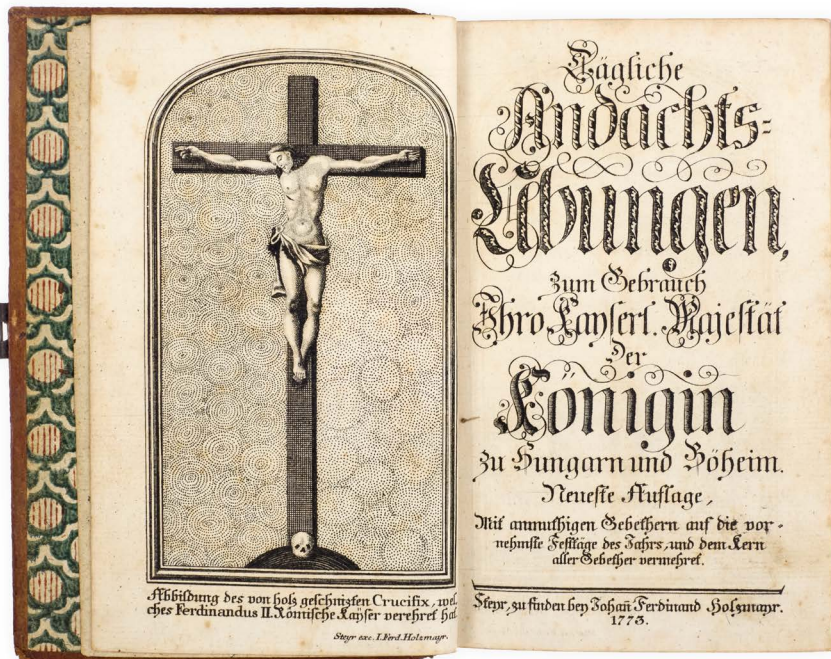
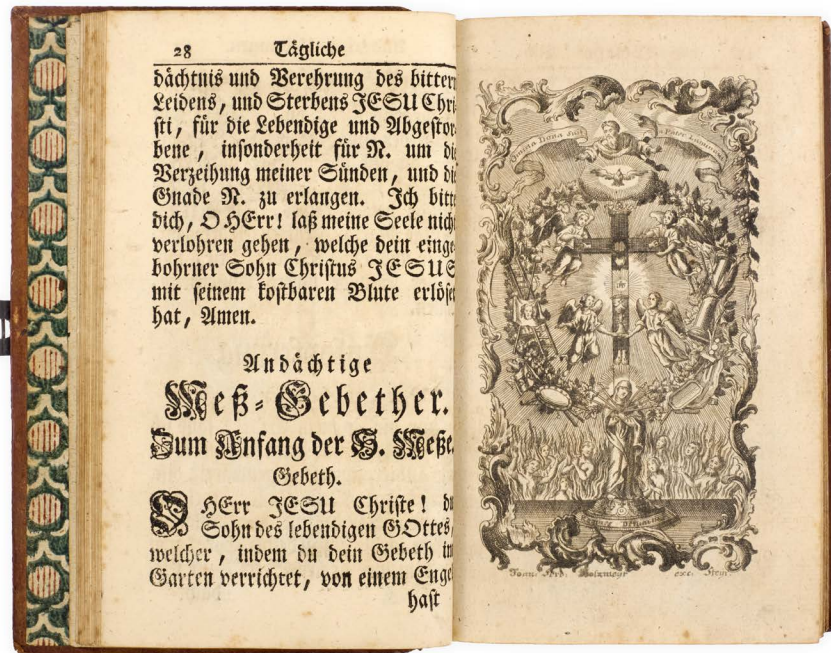
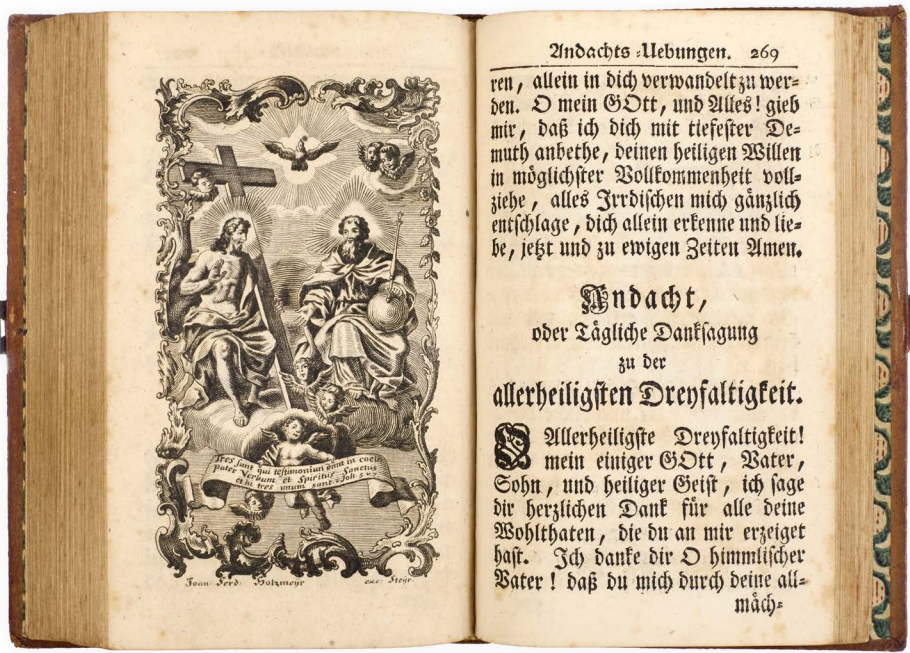


Abbildung des von Holz geschnitzten Crucifix, welches Ferdinandus II. Königlich Kaiser verehret hat.
Steyr. aus. I. Ferd. Hofbuchdr.



With Splendid Engravings

26. PUYSEGUR, Jacques-François de Chastenet, *Marquis de*; Jacques-François-Maxime de Chastenet de PUYSEGUR, *editor*. *Art de la guerre, par principes et par règles. ... Dedié au roy. Paris, Charles-Antoine Jombert, 1748.*

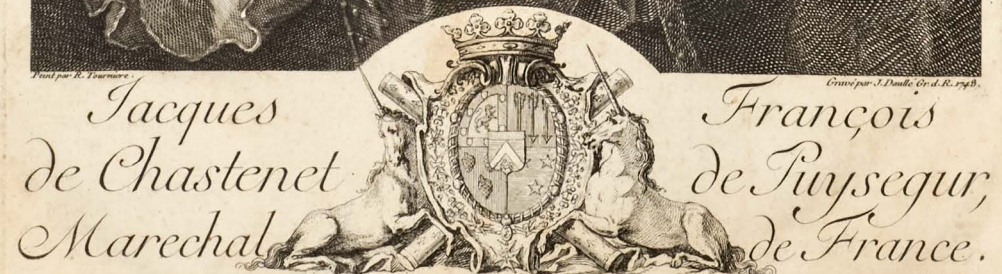
Two parts in one vol., folio, pp. I: [14], 196, II: 244, [2], with an engraved frontispiece by Charles-Nicolas Cochin, an engraved title to part II by Pierre-Edmé Babel, and 41 folding plates; engraved ornament to title, 3 engraved vignettes, and 3 engraved tailpieces by Cochin, 2 engraved initials, with woodcut initials and typographic ornaments; stain to head of frontispiece and first few leaves not touching text or image, marginal tear without loss to pl. I of part II, moderate foxing in parts with occasional minor stains; else a good copy in contemporary French mottled calf, spine gilt in compartments with gilt red morocco lettering-piece, edges stained red, marbled endpapers; somewhat worn with a few scuffs, endcaps lost, cracks to joints. **£950**

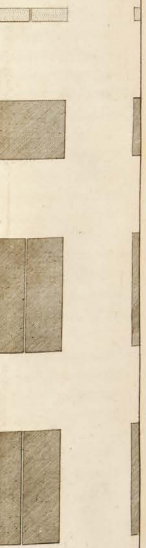
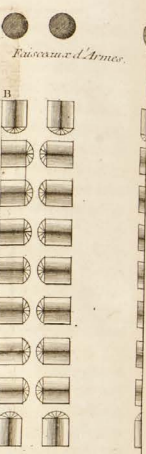
First edition of this important Enlightenment work on military strategy, with forty-three splendid plates and maps.

Maréchal to Louis XV and one of the foremost tacticians of his time, Puysegur (1656–1743) left the *Art de la guerre*, his only work, to be published posthumously by his son, himself a *lieutenant général* in the army. In part I the author digests and analyses the works of military writers both ancient and modern and discusses subjects such as the French militia, the training of troops and officers, arms, and formations. Part II applies these theoretical points to a hypothetical war fought in the environs of Paris, between the Seine and the Loire.

The more than forty engravings include a frontispiece portrait, a scene from the recent Battle of Fontenoy, depictions of various formations and tactics, and a suite of maps and views.

Brunet IV, col. 989; Cohen-De Ricci, col. 830 ('superbe portrait par Tournière ... très beau fleuron sur le titre du 1er volume ... beau titre pour le second volume').





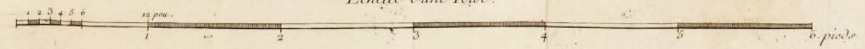
Plan pour faire voir la manière dont neuf Soldats sont couchés sous une tente.



R. Brunet sculp.

Nicol. Challe delin.

Echelle d'une Toise.





CARTE
DES
ENVIRONS DE PARIS
Pour l'intelligence des mouvemens que font
les armées dans la Guerre supposée aux
environs de cette Ville
Copiée et réduite d'après
la Carte levée par M. L'Abbé
DE LA ORIE.



A
DE LA
PAR REGI
SECC

CHAP
Guerre sup



N suppose
Puissance é
la Seine fo
don & Etar
la Loire fo
Que la
cune étan
miere camp
ait donné
aux
qu'ils ayent pris Chartres, Ga
veur de ces conquêtes, ils ayent
en-deçà de la Loire, soutenu
cette riviere; qu'ils ayent par
armée au printemps.
Que nous au contraire voy
jusqu'à la Loire, nous nous tr
en-deçà de la Loire & faute de
II. Partie.

Attractively Illustrated

27. **QUINTILIAN; [Johann SICHARD, editor].** M. Fabii Quintiliani oratoris eloquentissimi Institutionum oratoriarum libri XII. incredibili cum studio tum iudicio ad fidem uetustissimi exemplaris recens iam recogniti. Eiusdem Declamationum liber. *Basel, Johann Bebel, 1529.*

[bound with:]

VALERIUS FLACCUS, Gaius; Gilles de MAIZIÈRES, editor. C. Valerij Flacci Betini Balbi Argonauticon libri octo cum ... commentariis. [*Paris*], *Jean Petit and Josse Bade, [(colophon:) 1519].*

Two works in one vol., folio, *Quintilian*: ff. [viii], 198, [1], 54, without the final leaf O4 (errata, register, Bebel device), *Valerius Flaccus*: ff. [8], CXIII; woodcut Bebel device to title of Quintilian, woodcut Petit device and woodcut architectural border to title of Valerius Flaccus, woodcut initials throughout both works, large historiated woodcut at head of each of the 8 books of Valerius Flaccus; occasional foxing, dampstains to inner margin at front and rear of Quintilian and to margins of Valerius Flaccus, minor gnawing to foot of Valerius Flaccus, closed tears to tail of quires k and l of Quintilian and to gutter of quires n and o of Valerius Flaccus; nonetheless good copies in late eighteenth-century French mottled sheep, spine richly gilt in compartments and lettered directly in gilt, edges stained red, marbled endpapers; a little rubbed and scuffed, superficial cracks to front joint, endcaps chipped; scattered early annotations in Latin and Greek to Quintilian, two seventeenth-century etchings by Valentin Lefebvre after Veronese bound in (bottom compartment excised from both; see below), early nineteenth-century booklabel of Jean-Baptiste Marduel with manuscript shelfmark to front pastedown, nineteenth-century inkstamp of the Jesuits of Lyons.

£2750

First Basel edition of Quintilian, rare, bound with Josse Bade's second edition of Valerius Flaccus, first published two years previously but here with expanded commentary and the addition of eight large woodcuts; this volume with Lyonnese provenance and extra-illustrated with two seventeenth-century etchings after Veronese.



Originally from Spain, Quintilian established a school of rhetoric at Rome in AD 68, numbering Pliny the Younger and perhaps Tacitus among as his pupils, and practised in the law courts. His masterful twelve-book work on rhetoric, the *Institutio oratoria*, was published towards the end of his life, around AD 95. The work was rediscovered in 1416 by Poggio Bracciolini in a complete manuscript at St Gall. The text's emphasis on both moral and intellectual training made it a Renaissance favourite, and the first printed edition appeared in 1470. Compiled by the Basel-based humanist Johann Sichard (1499–1552), the present edition includes the nineteen *Declamationes maiores*, attributed to Quintilian but likely composed by multiple authors and published in the late fourth century. They are the only extant collection of developed Latin declamations from classical antiquity.

Similarly rediscovered at St Gall by Poggio was the first-century-AD poet Valerius Flaccus. Little is known of his life; indeed the only surviving notice of him is in Quintilian. His sole surviving work, the *Argonautica*, is a Latin imitation of Apollonius of Rhodes's telling of the quest for the Golden Fleece. 'Valerius has unjustly suffered from being viewed as a doggedly earnest imitator of mightier models; his self-awareness and wry humour have gone largely unnoticed, although he has been commended for the poise of his versification and the acuity of his observation' (*OCD*). **The present edition improves on that published by Josse Bade in 1517 with a much-expanded commentary and eight fine woodcuts depicting the events of each of Valerius' eight books.**

L. Valerij Flacci:

dies. amena. illic omnia sunt suo soli exposita nec nocti nec frigidis obnoxia. Thyasi. salrationes. chori. & carmina. Virgi. Pars pedis plaudit choreas & carmina dicit. Patet. Cretheus. Tum porta. Cretheus ostendit quibus poenis torquendus sit Pelias. Porta sinistra. quā ingrediuntur impij; cutus lumen sceleratum nulli fas casto infestere. Virgi. sinistram viam improborum ostendit. Et sub rupe sinistra Moenia lata videt triplici circumdata muro. Sed Pythagorae sane litera dextram virtutis viam efficit. sinistram vero voluptatis: quae latissima est. ad inferos deducens. Et dicitur Pythagorae litera a Pythagora ex quibus interpretata verius quae inuenta. quod non omnibus placet. Inferos honores. apud inferos etiam virtutis locus est. Quin & homerus Virgilis putat Arcturum ut inter viros foelicem ita inter vita castos beatum & imperio potentem. licet respondeat. A. chil. se male ruitis cum. mercenarium. seruum. mendicum. victusque gentem esse superstitem quae mortuis imperare.



In secundum Val. Flac. librum Aeg. Maserij Argun. sum. tum.

Clarus ab Aeolio spiramine liber Iason
 Navigat. Hagnitades trepidantia pectora firmat.
 Ingratam Veneri puppis vulcanida Lemnon
 Tuta petit: Generisq; dolo concepta virilis
 Fata recentitur. vetiti reparantur amores.
 Exeritat Aetides animos: residuumq; quietem
 Indignam iuuenum damnat. fit ad aequora curfus.
 Ingenit Hippisphide. foelix. Samothracia factis
 Linquitur. Et sonen medijs Tirynthius yndis
 Liberat Aetides. folatur Iafona Phryxi
 Diua foror. focias coniungunt foedere dextras
 Cizycus: Argolicq; duces sub tecla recepti.

Arg

In
 Nteera foeler
 cat. nungio
 festinus aut
 nis en hora
 tur omorun Polij mo

C. VALER
 TINI A
 LIBE



adhuc obstantia
 Fata ruat: placit
 Iamq; freti summi
 Templaq; Pisae
 Iam Sciathos su
 Sepias: attollit t
 Campus equos
 Intratemq; Amy
 Aequora: flumi
 Vela legunt. ren
 Eurymenas: rec
 Auster: & in nu
 Ossa redit. met
 Pallene: circum
 Terrigenum ca

μενοι εφορουθησεν
 δεδλωσεν οτι εκ ποτα
 μελι βουαρ κενενοσ
 apud Apol. κενεου
 τα κλιτα παλλη
 η πρωτευσ. κενεου
 ηα φορησ απολαο
 πι dici vt apud eide
 locare. vt ευχετο κεν
 vrbē Thessaliq; ab illo
 ad Amyrū fluuiū. R
 nas. Eurymenq; vrbis
 attribuit. Hec Herm
 ti ca. loquens de Mac

L. Valerij Flacci:

agitem. Ignoscit queso & tacti bene p̄centur ijs, qui si non possunt, ut aurs hispida iudicabit, saltē bene mereri de adultē centibus conantur. At non diffident canes putidulo oblatantes, haud timeo: clauē nam vix feret vltis odorem Cerberus. Hanc si quis sentiat auferget.



In primum Val. Flac. Librum Aegidij Mafceij Argumentum.

Ltuor agit Pelian: Phryxgo vellere fortem
 Q ut replet Aefoniden. Argo natosq; deorum
 Dimarum auxilio longum in discrimen Iason
 Apparat: augurioq; insignem letus agresti
 Persuadere fugam haud frustra conatur Acasto.
 Aequoreum oblat placat libamine patrem
 Aefonides: Mopsusq; canit que certa tulerunt
 Fata dex. Miranda refert Phoebeus Idmon.
 Ingemuit Alcimedē, grandaeus letior Aefon
 Fert animum, transitis scribuntur nomina. A castus
 Tollitur, vnda fremit, desquirit Aefon crudus
 Innocuum Pelias: matremq; & pignora truncat.

Argonaut, Liber I. Fo. II.



RIMA DEVM. More poetico proponit Vale. inde inuocat: postremo ad narrationem se conuertit. Caninus. nō minus eleganter canere ad poetas refertur q̄ dicere ad oratores. Sic dum? Maro poetarum archetypus dixit pro Aeneidos frōte. Arma virtiq; cano. & Lucan? Bella per ematius plusq; enula campos Iuq; clatum sceleri canim?. Prima. Nō parua est auctorum digladiatio super nauticæ artis inuentione: quā qua Ianus Parthia. interpretis Claud. saneq; diligēs affatum recitat, ad cetera trāsuolubimus Pū. sequentes Ouidiūq; dicentē, Primæq; ratis mōktor Iason. Deū. genitius erit Iynico pen patiens Lunonē Palladaq; designās. Nec obitat q; deq; sunt. Seruio enim testante comstat sub vtroq; genere deas ab antiquis fuisse appellatas. Virgil. Et ducente deo. f. Venerē Varro quoq; Palem deū vocauit: & a nōmūlis inquit Crinit. e. vj. lib. xxij. deus dicitur est Lunus. Peruia. Facta inter trīs fratres regnorum diuisione, Neptuno maria pariterunt: hōmibus inaccessat vero Iason ea fuit audacia, qui cum argonautis nauigans maris iura violat. dicitē Pap. in A. ch. l. Ex quo iura freti, maifestatq; repostā Rūpit Iasonis puppis pagafæa rapina. Quā audaciam aut ver? te mentem Horat. primo car. Iis exerat vrbis. Illi robur. & s. s. t. p. l. e. c. r. e. c. a. p. e. s. t. e. r. a. t. q. fragilem truci cōmisit pelago ratem. Primitus: nec timuit præcipitem aplūci. Pap. que q; in quinto Theb. ad. Iunius meminit dicens. Pelias intach late subit ofta ponti Pmus. Nautis Iason. Herak. Orpheo & alijs argonati. quibus Iuno & Pallas fuere auxilio. Q. ut natis legunt falluntur. Id em̄ nō ex poetē sensu colligendū est: est nō pauca erāt cūq; genit. erro-

C. VALERII FLACCI SETINI BALBI ARGONAVTICON LIBER PRIMVS.



RIMA deū magnis ca
 nūm? freta quā nautis:
 Fatidicāq; ratē scythici
 que Phasidis oras
 Ausa lequi: mediosq; in
 ter iuga concita cufus
 Rumpere flāmifero tan

dem confedit Olympo.
 Phœbe mone si Cumeæ mihi conscia vatis
 Stat casta cortina domo: si laurea digna

his causā (vt reor) est genitius ille deum: quem de Pallade & Iunone intelligi vix concipiunt. Fatidicāq; ratē, Argo nauem. Quidam autem Iason nō ratē vna rate Colchorū regionem penetrasse: sed classe optime instrūta. Q. nō tū bis Colchos adierit opinione illam esse veram conijcimus: vbi secūda inuū expeditio. Cōdentib? nauq; Argonautis Perles reparato exercitu Aetern regno expulit: quem Iason collectis grecorum multitudinē impetio restituit: vt dicitur in quinto. Fatidicā. Iano Parthasio nostra secula plurimū debent: qui quā multa ingenio dicent: locum hunc exquisitē & vberime exposuit: cum Sophoclis testimonio argo πoλυ. Λοσση, & loquaculam vocauerit. ex Claud. illud addēs Tabulas animalle loquaces. & ex Sen. in Med. Ipsaq; vocem p̄didit Argo. Papini quoq; Theb. v. nauis arborem vocat infanā. Puppinq; infana flagellat Arbor. vbi Lac. manam & instabilē expoint: qui est apud Virg. infanā vatē aspicias. itelle Seruio magnā vidit. nō in cōcine fatidicā dicere potuit. Scythici que Phasi. Phasis Colchorum fluius a poetis cantatus per Scythiā fluens vnde dicitur nunc Scythicus. nomen etiam ciuitatis est inquit Ptol. in. v. Iuga cōceta, Symplegadas a cōcūru dictas ab aliquibus dicitur d. v. d. p. o. m. a. d. e. s. nam cōcū. q. o. m. n. est concursus. Iuntq; duo scopuli in Helleponto: seu in sulē vt alijs placet Cyane: que postq; primā admiserē nauem immobiles perlitere: dicitē Ouidio. Timuit cōcūribus Argo Vndarum sparsas. Symplegadas eliarum: Quē nunc immota: perliat ventisq; resistunt. & Senec. Cum duo mōtes claustra pfundū: hinc atq; illic subito impulsu velut ethereo generēt sonitu: Spargeret altra nubefq; ipsas, mare deprehenfunt. Hermol. Barb. in quintum cap. lxxxvj. Plinij ait q; Symplega videtur etiā ponti pro ope in quo duo sunt colluctantes & concurrentes. Flammifero. Cū nefas sit lucum nūmū cupiā fatum manibus humanis abscindi poenāq; id negligētib? grauilissima imponatur vt plane ostendit Vale. Max. ca. de Relig. neg. fas fuit vt religio aliquo pensaretur beneficio: qd & Virg. de nauibus Aeneæ in nono recitit: nec matius videri potuit q̄ si in cælum admitteretur materia. vnde dicitur. Dodonida quercum ingredior nec fatidicus auellerē sylvius Me nisi promisso potuit Saturna celo. Nec tota in celo confedit: vt docet Hig. d. c. p. Pontanus in quinto de A. tris latissime explicat. Phœbe mone. propositione prelata ad inuocationem Val. dicitur qui mos latinorum est: Sensus autem erit. ad mone si dignus sum qui tantum opus absoluiam. Cumeæ. Multe futerunt Sibyllæ. At vna nūc erimus contenti: cuius in tertio meminit & sexto Vir. ea fuit Desphobe Clauici filia antrum incolens Cumanū Phœbe dilecta Phœbeiq; furore adfari non inueta: de qua plura Seruius. Caste dō mo. Poetas sacerdotēq; quos antiqui vates habuerunt, deuit castimonia & pietas cum veritate. Vir. Q. utq; sacerdotē casti dum vita manebat: Quicq; p̄i vates & Phœbe digna locuti. Sunt & poetē tamen quorum lascitia est pagina, vita proba. Cortina. tripes erat, quem vaticinatura Phœbas contēdebat. Laurea. nūc ex lauro coronam signat: vnde laureati victores habitū laurūq; ideo a Vir. poetarum princeps victrix dicta: Quidam mōt: Tu ducibus letis adersici letā triāphū, Vox canet. Hedera autem poens dabatur pro qua laurus sepe oblat: Non enim minor erat inter poetas ingenij acrimonia certantes: q̄ inter reges herosq; & milites armis gladiantes contentio. quod non inactum reliquit Vale. Max. cap. de morte non viliq; & milites armis delat: nūc habere expetit: quibus laurea corona merito solita est offerri. docēbitur a Gel. Frōte. Sunt qui fidele legunt, nihil sane immuto quum sensus sine hāc sine illam admiseris dicitur: nem possit innotēcere probator: tamen ea stigmatōq; videtur textus: qui fronte continet. Vire. Ad id respicitur quod Ouid. canit. Tu quoq; perpetuos semper gere frondis honores. Tuq; o pelagi. Ille cuius opera Val. Parthiūq; nouissime impressus est: putat Pe. Crinit. lib. de poe. lat. iij. scriptum reliquisse. q̄ hoc opus Domitiano dicitur est: sed merē effutuntur nūg

Operis expla
 riato. Poeta tria fa
 cit. Canere.
 Prima.
 Deum.

Maris sortitio
 & viclatio.

Nautis.

Fatidicāq; ra
 tem.

Argo fatidicā
 ca & loquaci
 ma.
 Infana arbor.

Phasis.

Symplegas
 des.
 Syndromas
 des.
 Symplega.
 Luci incedū.

Inuocatio.

Desphobe.
 Calli poetē.

Cortina.
 Laurea.
 Hedera.

Opus nō do
 mitio dicitur

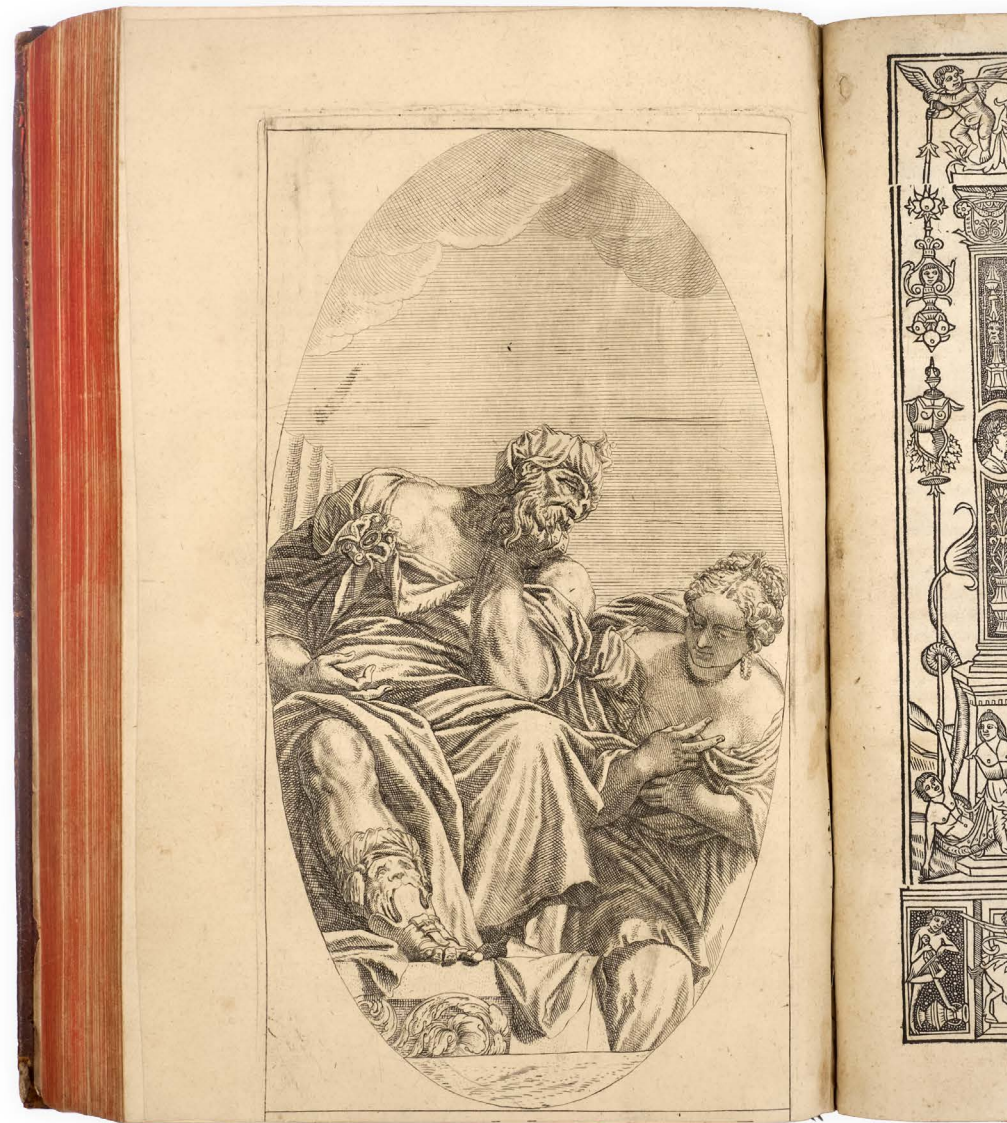
Bound in with the works are two seventeenth-century etchings by Valentin Lefebvre after Veronese: one depicting *Janus and Juno*, the other *Youth and Old Age*, both after paintings in the Doge's Palace in Venice.

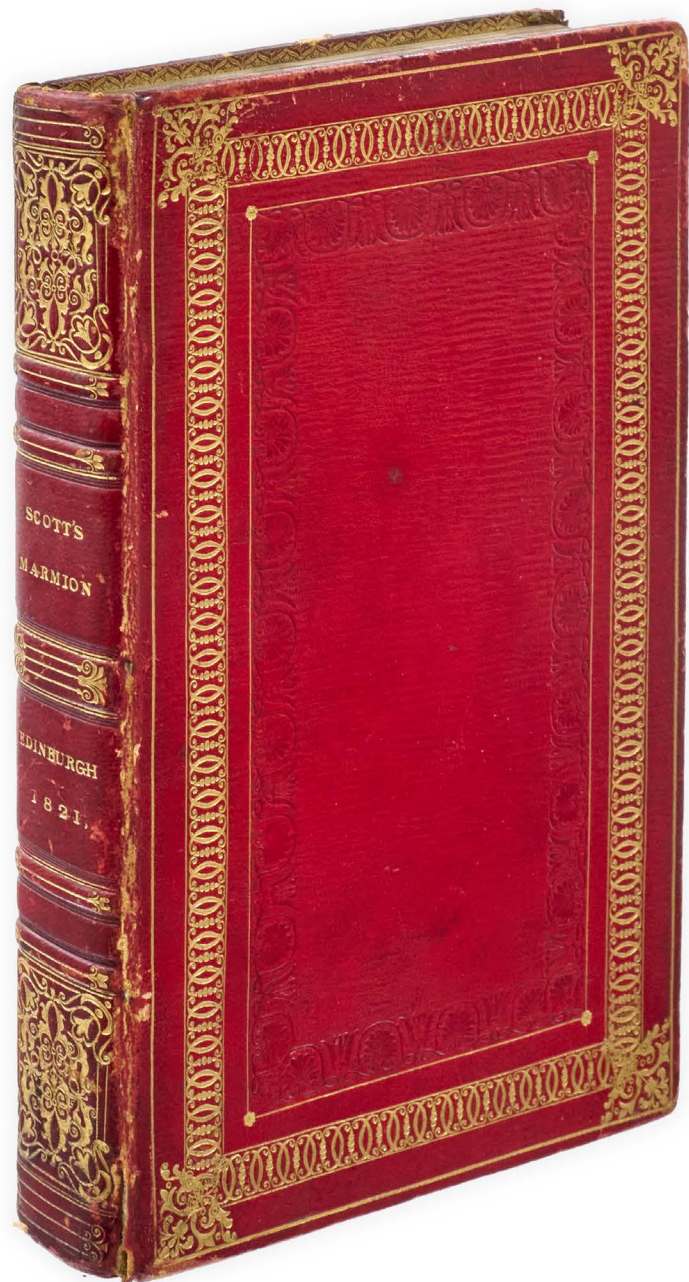
Provenance:

Jean-Baptiste Marduel (1762–1848), *Premier vicaire* successively at Saint-Jean and Saint-Nizier in Lyons, and later called to Paris, where he served in the same capacity at Saint-Roch before being appointed *chanoine honoraire* at Notre-Dame. An indefatigable collector, he formed a library of some fourteen thousand works, many of which had been confiscated and sold off cheaply during the Revolution. He left his collection to the Lyonnese Jesuits and Marists.

Of the Quintilian, OCLC and USTC find only three copies in North America: Columbia, Concordia (imperfect), and UPenn.

Quintilian: Adams Q-29; BM STC German, p. 721; USTC 673265; VD16 Q-84.
Valerius Flaccus: Adams V-76; BM STC French, p. 433; BP16 103879; USTC 144994 & 187290; Brunet V, col. 1045 ('Ces deux éditions [1517 and 1519] sont peu communes'); Moreau II, 2216; *French Vernacular Books* 89673–4; Renouard III, p. 316; not in Mortimer.





Inscribed by Evelyn Waugh 'With profound apologies'

28. SCOTT, Walter, Sir. *Marmion; a Tale of Flodden Field. Edinburgh, Archibald Constable; London, Longman, Hurst, Rees, Orme, and Brown, and John Murray, 1821.*

8vo, pp. [iv], 512; very light browning to edges, the odd minor spot; else a very good copy in contemporary red straight-grained morocco, boards roll-tooled in blind and gilt to a panel design, spine richly gilt in compartments and lettered directly in gilt, pink silk place-marker, edges gilt, marbled endpapers; front hinge neatly repaired, a little rubbed and scuffed, corners slightly bumped; ink presentation inscriptions to front flyleaf 'Charles Goding a present from his friend Hobhouse on leaving Eton the 25th of July 1826' and 'H[oward] Dietz [sic] With profound apologies Evelyn Waugh', 'March 1946' inscribed in a third (Dietz's?) hand below. **£1200**

Tenth edition of Scott's historical verse romance, this copy presented by Evelyn Waugh as an apologetic gift to the Hollywood publicist and Broadway songwriter Howard Dietz, then at work on an ill-fated film adaptation of *Brideshead Revisited*.

Head of Publicity from 1924 and later Vice-President of Metro-Goldwyn-Meyer – whose iconic lion mascot and motto (*Ars gratia artis*) he devised – Howard Dietz (1915–1976) complemented his leading role in Hollywood's Golden Age with a successful career on Broadway, working with composer Arthur Schwartz to write a series of hit revues including *The Little Show*, *There's a Crowd*, and *The Band Wagon*. He was also, by coincidence, husband of the socialite Tanis Guinness, who in 1937 had jilted the Earl of Carnarvon, cousin both of Waugh's current and of his former wife, on the eve of their wedding to marry Dietz instead.

Charles Goding a present
from his friend Hothouse
on leaving Ston the 25th of July
1826

Mr Dietz

With profound
apologies

Evelyn Waugh

March 1946

Waugh inscribed the present copy of Scott's *Marmion* to Dietz in March 1946, a significant point in their acquaintance: *Brideshead* had been published to acclaim the year before – proving an unexpected bestseller in America, which the Americophobic Waugh termed 'my humiliating success in [the] U.S.A.' (*Letters*, p. 224) – and **MGM were now courting the author for a Hollywood adaptation**. In February Waugh records meeting 'Deats, whose name is spelt Deitz [sic]', for pink champagne at the Ritz; the American came bearing a gift of Waugh's beloved cigars (*Diaries*, p. 642). Waugh seems to have reciprocated with the gift of our volume the following month, misspelling Dietz's name the same way, though the cause of his 'profound apologies' is unclear.

The following year Waugh and his wife accepted MGM's offer of an all-expense trip to California to discuss the adaptation. America was not to his taste, however, and he was put off by the studio's wish to adapt the novel as a simple romance shed of its theological themes as well as by restrictions under the Hays Code on portraying adultery, divorce, and (even hinted) homosexuality. The talks fell through, and Waugh's sojourn on MGM's dime went on to inspire his satire on Los Angeles, *The Loved One* (1948), in which 'Megalopolitan Studios' stands in for his Hollywood hosts.

Waugh's signature evolved several times, most notably around the time his first marriage failed in 1929. Curiously the capital E in our copy is closer to his earlier signatures, but there is no evidence that he and Dietz were acquainted before 1946.

Ruff 71; Todd & Bowden 28Am.

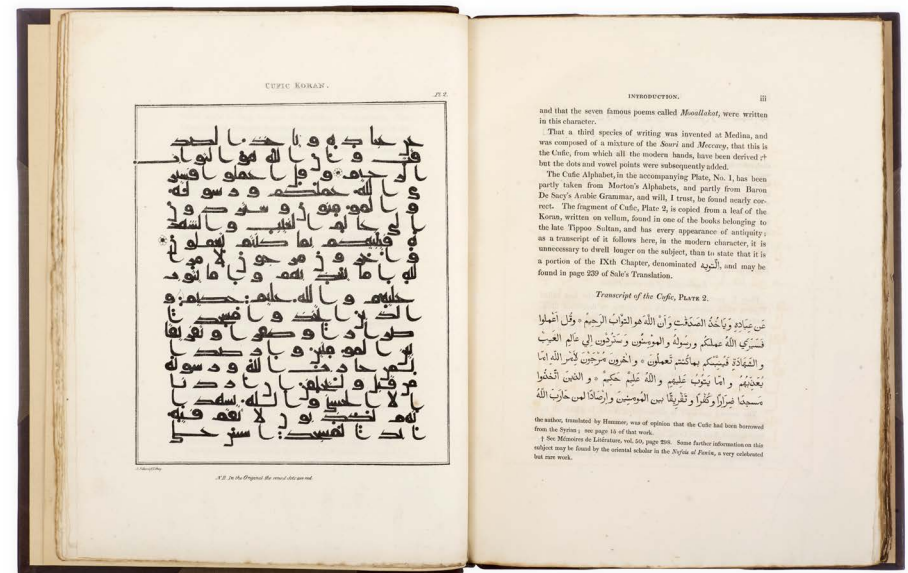
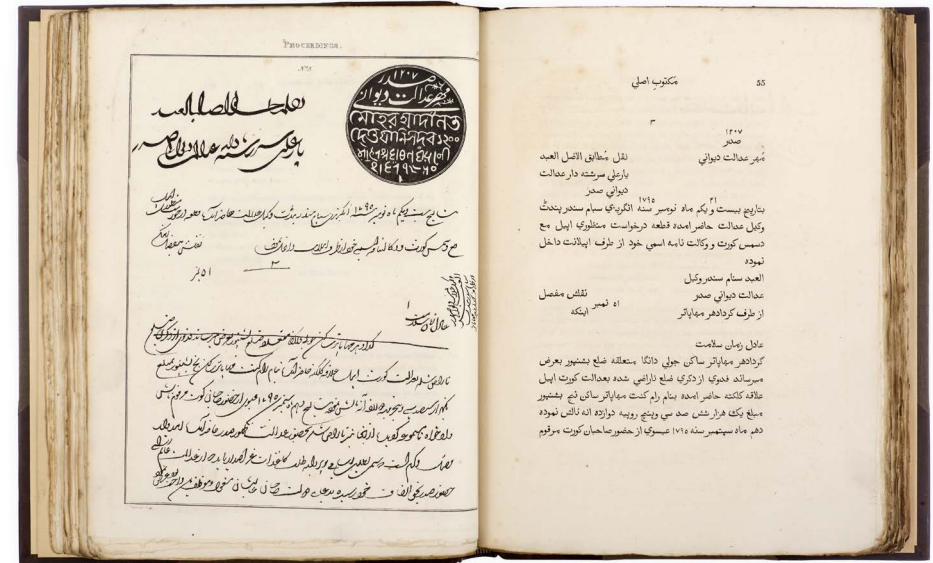
Persian Manual for the East India Company

29. STEWART, Charles. Original Persian Letters, and other Documents, with Fac-similes. London, William Nicol for the author, and sold by Kingsbury, Parbury, Allen, & Co., 1825.

4to, pp. [8], xiii, [1], 225, [1], with 24 lithographic plates on 23 ff. (of which one folding, the first as frontispiece); very slight browning at head of title, a few very minor spots, slight offsetting from plates, but a very good, clean copy; uncut and largely unopened in modern brown half calf with cloth sides, spine gilt-ruled in compartments with gilt black morocco lettering-piece. **£1750**

First and only edition, rare, of this pioneering Persian textbook for administrators in the British East India Company.

The *lingua franca* of India since Mughal rule, Persian was adopted as the Company's administrative language in the region in the eighteenth century. To train its men in the language and other colonial skills, the Company founded the East India College at Haileybury in 1806, where Charles Stewart (1764–1837), author of the present work, was soon after appointed professor of Arabic, Persian, and Hindustani. Also employed there were five teachers of Indian and Persian origin who instructed the students in the languages and cultures of the subcontinent – two of whom, Abdul Ali and Ghulam Hyder, would convert to the Church of England, marry English women, and establish themselves and their families in local society.



Cufic Alphabet.

PL. 1.

<i>Finals.</i>	<i>Medials.</i>	<i>Initials.</i>	<i>Forms of the Letters.</i>	<i>Letters.</i>
ا			ا	ا
ب	ب	ب	ب	ب
ج	ج	ج	ج	ج
د	د	د	د	د
ر	ر	ر	ر	ر
س	س	س	س	س
ص	ص	ص	ص	ص
ط	ط	ط	ط	ط
ع	ع	ع	ع	ع
ف	ف	ف	ف	ف
ق	ق	ق	ق	ق
ك	ك	ك	ك	ك
ل	ل	ل	ل	ل
م	م	م	م	م
ن	ن	ن	ن	ن
و			و	و
ه	ه	ه	ه	ه
ی	ی	ی	ی	ی

ORIGINAL
PERSIAN LETTERS,

AND
OTHER DOCUMENTS,

WITH FAC-SIMILES.

COMPILED AND TRANSLATED BY
CHARLES STEWART, ESQ. F. R. S. L. & R. A. S.
PROFESSOR OF ORIENTAL LANGUAGES, EAST INDIA COLLEGE, HERTS,
AND MEMBER OF THE ROYAL ACADEMY OF SCIENCES OF MUNICH.

LONDON:

PRINTED FOR THE AUTHOR,
BY WILLIAM NICOL, CLEVELAND-ROW, ST. JAMES'S.
AND SOLD BY KINGSBURY, PARBURY, ALLEN, AND CO.
BOOKSELLERS TO THE HON. EAST INDIA COMPANY,
LEADENHALL-STREET.

1825.

Stewart based his *Persian Letters* on correspondence supplied by Ali, Hyder, and their Asian colleagues at Haileybury, often using original documents from the Company's administrative offices in India. Intended as a practical sequel to Stewart's theoretical account of the language in *An Introduction to the Anvari Soohyly* (1821), the manual covers a different 'form of business' in each of its chapters: petitions, proceedings of the Court of Justice, 'letters from inferiors', letters to and from the court of Persia, etc. The Persian is reproduced both in letterpress throughout and in a series of twenty-four lithographic plates showing a variety of scripts. 'Stewart's collection of Persian documents offers a rare glimpse beneath the records of English "proceedings" that constitute the bulk of the preserved archives of early British rule in India' (Travers, p. 91).

See Travers, 'Indian Petitioning and colonial State-Formation in eighteenth-century Bengal' in *Modern Asian Studies* 53, no. 1 (2019), pp. 89-122.

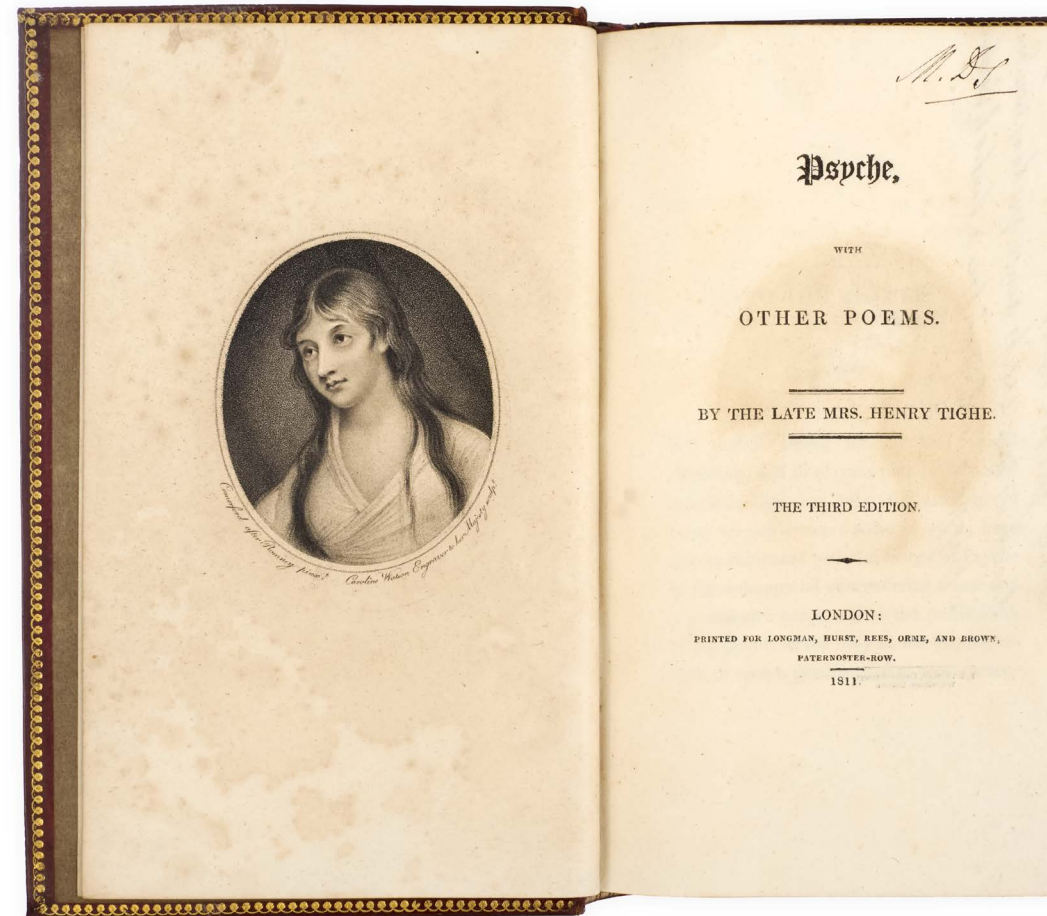
Consolation for a Consumptive Poet

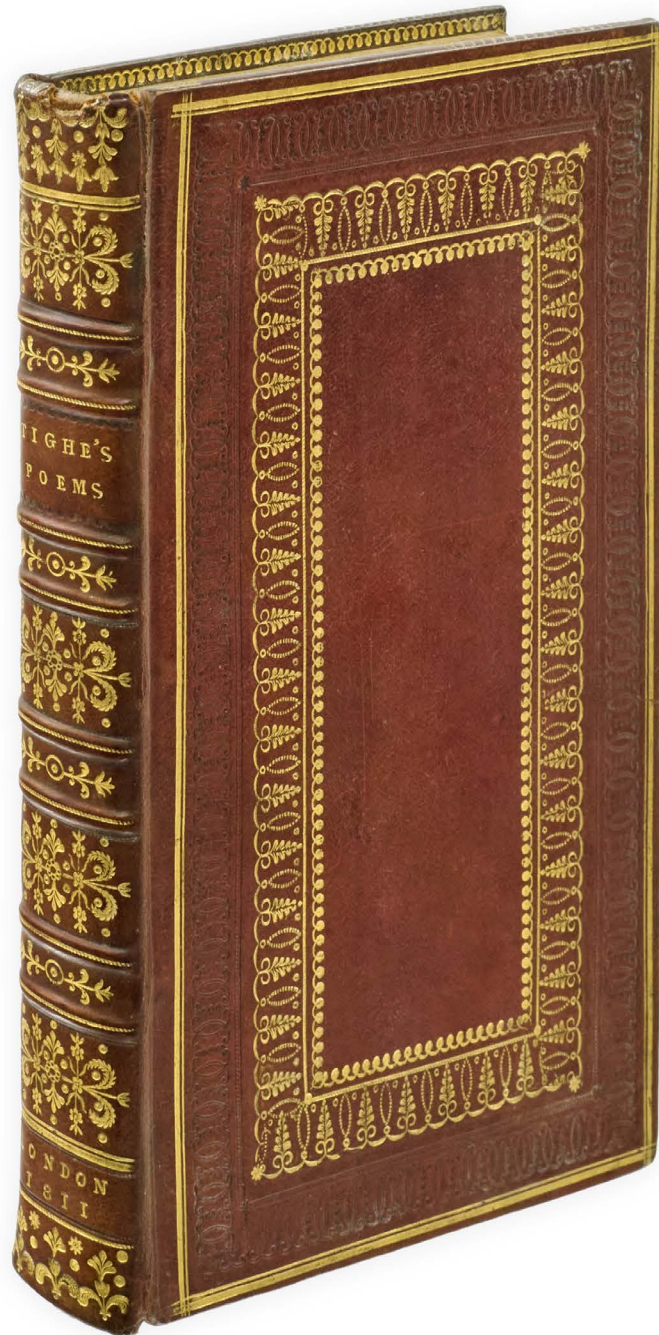
30. TIGHE, Mary. *Psyche, with other Poems ...* The third Edition. London, Longman, Hurst, Rees, Orme, and Brown, 1811.

8vo, pp. xv, [1], 314, [2 (colophon)], with a stipple-engraved frontispiece portrait by Caroline Watson after Comerford and Romney; a fine copy in contemporary diced russia, boards with wide borders in blind and gilt, spine elaborately gilt in compartments, with three pairs of raised bands, lettered directly in gilt, gilt turn-ins, edges gilt, red silk placemaker, green endpapers; small chip to headcap; from the library of Mary Sandys, Marchioness of Downshire (*see below*), with her initials on the title-page and a four-line quotation from Voltaire in her hand ('Idole d'un coeur juste, et passion du sage ...') to title verso. **£375**

'Third edition' of the Irish poet Mary Tighe's *Psyche*, issued posthumously following the author's death from consumption, a very handsome copy from the library of the Marchioness of Downshire.

Written between 1801 and 1803, *Psyche* was first printed privately in an edition of fifty in 1805, of which very few are now extant, and then published by Longman in 1811 with additional poems (pp. 217 ff.), first in quarto, and then in octavo (possibly from the same setting of type) – **the portrait of Tighe appeared first here.**





Tighe (1772–1810) consoled herself at the prospect of continuing ill health and an unhappy marriage (to the politician and neo-Latin poet Henry Tighe) in the composition of a 'long poem, in Spenserian stanzas, on the legend of Cupid and Psyche ... The profits [of the 1811 edition] went to build a wing of an orphan asylum in Wicklow. The poem was constantly republished in the nineteenth century ... and was widely admired', by Thomas Moore, Felicia Hemans, and others (*Oxford Guide to British Women Writers*). Keats paid tribute to her in 'To Some Ladies' (in *Poems* 1817), and Weller, *Keats and Mary Tighe*, notes many parallels. Tighe's preface to *Psyche* 'defends her choice of an erotic ... subject. Her verse is calm and luxurious, splendidly sensuous as *Psyche* explores Cupid's magic palace or gazes at his sleeping beauty'; the poem closes with a lament for the 'fast-fading colours of "dreams of delight"' (*The Feminist Companion to Literature in English*).

Provenance:

Mary Hill (*née* Sandys, 1764–1836), Marchioness of Downshire, later Baroness Sandys, was a wealthy heiress, society hostess, and literary patron who married the young but ill-fortuned politician Arthur Hill in 1786. Raised by her uncle, one of Samuel Johnson's 'Streatham worthies', she became a friend of both the Prince of Wales and Mary Fitzherbert, and once entertained the Prince for four days at the family seat of Ombersley. She built up a fine collection of contemporary fiction, mostly by women, to add to the family library.

Weller 3.

THE PHOTOGRAPHER AT WORK

DOCUMENTING CIVIL ENGINEERING | 1853 TO 1913

Newly Published

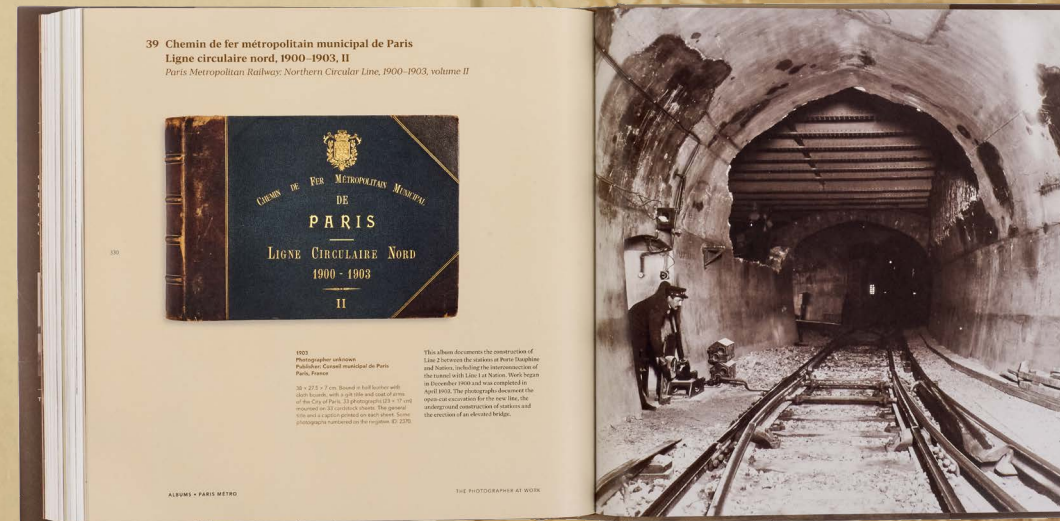
ANDREWS, Mark E. *The Photographer at Work. Documenting Civil Engineering 1853 to 1913.* Toronto, AE Publications, 2026.

Square folio (280 × 280 mm), pp. xvi, 431, [9]; over 400 photographic illustrations, c. 150 of which full- or double-page; coloured endpapers, printed boards, with photographic dustjacket. **£85**

A beautifully produced catalogue of photographs highlighting the intersections between civil engineering and photography from 1853 to 1915, lavishly illustrated with over four hundred photographic illustrations.

‘The construction of large and impressive civil-engineering structures coincided perfectly with the new medium of photography. Just as photographers were developing better techniques, civil engineers were building structures worthy of being photographed. The surge in construction, in terms of both scale and number of structures, required new means to document progress, and photography was the perfect vehicle for engineers to quickly, easily and precisely do so’ (p. 5).

Beginning with portrait photographs of the civil engineer and designer of locomotives Robert Stephenson, *The Photographer at Work* highlights the Niagara Falls Suspension Bridge and Montreal’s Victoria Bridge – the longest railway bridge in the world at the time of its construction – before featuring photographic albums on individual civil engineering projects, with a great deal of material on French infrastructure, the Paris metro, and the Panama Canal. Here, the photographs – many of which are full- or double-page spreads – take centre stage, showing not only an impressive array of canals, water supply systems, harbours, lighthouses, railway bridges, and tunnels, but also fascinating portraits of builders and engineers at work.





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